UNIVERSITY OF LONDON

INSTITUTE OF EDUCATION

(Department of Music)

CREATIVITY, EDUCATIONAL THEORY AND CURRICULUM DEVELOPMENT IN MUSIC EDUCATION

by

C H A R L E S T E R E N C E P L U M M E R I D G E

Thesis submitted for the degree of

Doctor of Philosophy

August, 1983

DECLARATION

Chapter I, section (b) entitled 'Meanings of Creativity' is a rewrite of the paper 'Creativity in Music Education: the need for clarification' which was originally presented at a conference of the Society for Research in Psychology of Music and Music Education and subsequently published in Psychology of Music, Vol. 8. No. 1., 1980.

Chapter III, The Justification of Music in Education, is a revised and extended version of 'Music in a Liberal Education' first published in Issues in Music Education, Bedford Way Papers No. 3. University of London Institute of Education, 1981.

ABSTRACT

Creativity is a term which is usually regarded with approval. However, in recent years it has also become the subject of debate and disagreement amongst music educators. It is possible to identify at least three reasons to account for this. First, 'creative activities' can present organisational difficulties in the classroom and this sometimes causes teachers to view such activities with a certain scepticism. Secondly, the meaning of the word is often unclear and its use leads to many misunderstandings. Thirdly, many proposals for 'creative music making' arise out of a movement concerned with the radical reform of music curricula. It is frequently argued that curriculum development depends largely on 'new thinking' and the establishment of what is called a 'new rationale' for music education. How this might be interpreted constitutes the basis of this study.

Chapter I is devoted to an examination of some of the 'problems' associated with the notion of creativity and the contexts of proposals for creative activities. It is argued in Chapter II that whilst 'new thinking' about music education may be seen as a significant contribution to curriculum development, the actual process of development is likely to involve more than simply the production of a rationale or theoretical framework. The relationship between the theory and practice of education is not as straightforward as some music educators seem to suppose and it needs to be recognised that it is teachers who operate and develop curricula. Nevertheless, all teaching is based on some sort of theory much of which requires clarification and further development.

Part Two involves a consideration of justifications of music as a curriculum subject. (Chapter III) This is an important issue since

the justification of music arises out of a more general view of education which in turn determines the aims of music education. (Chapter IV) Aims are taken to mean an attempt to describe the nature of the enterprise which is seen as being concerned with the development of 'musical understanding'. In order to expand this view it is necessary to examine music itself in more detail.

Part Three (Chapters V, VI and VII) is therefore an investigation into the nature of music and musical activities from philosophical, psychological and sociological perspectives. The purpose of this interdisciplinary approach is to develop a network of ideas that can be related to curriculum issues. These chapters are of central importance and form a 'background' to the curriculum.

Part Four deals with the design, operation and development of the music curriculum and draws on ideas explored in previous chapters. Three main areas - curriculum content (Chapter VIII), aspects of teaching (Chapter IX) and organisational factors (Chapter X) are considered in a 'reflective' rather than 'prescriptive' manner although it is suggested that some of the views formulated could be translated into practice. However, it is teachers, and especially <u>creative</u> teachers, who are seen as being the vital agents in the development process and the last two chapters are devoted to the principle of the teacher as a developer with some reference to a local development project (Chapter XI) and a further consideration of the teacher's role (Chapter XII).

C O N T E N T S

ACKNOWLEDGEMENTS

I am greatly indebted to my supervisor, Professor Keith Swanwick, for the prompt assistance and advice he has so generously given me in the preparation of this thesis.

My thanks are due to many people who have helped me in different ways. It would be impossible to mention everybody by name but I am particularly grateful to the following:

John Winter, Dorothy Taylor, Margaret Martin, the late John Moutrie, Ann Randall, Mary Ash, Peter Hinkley, Professor Lawton, Professor Pring, Kenneth Simpson, Helen Simons.

Many of the ideas in this study have been developed over a period of some years and I am aware of how much I owe to my students and to colleagues and pupils in several schools.

Ann has always given me her full support and without her encouragement I would never have completed the work. Nicholas and Simon have shown considerable interest in the progress of the project but have admitted that the content is not for them.

I wish to express my sincere thanks to Miss Margaret Clements who has typed the manuscript so efficiently and taken much care with the presentation.

PART ONE

INTRODUCTION

CHAPTER I

THE AREA OF INQUIRY AND STATEMENT OF THESIS

(a) Introduction

At the present time there can be few teachers of music in schools who have not come into contact with proposals for some kind of curriculum activity in which there is an emphasis on the idea of 'creative music making'. The Schools Council, The Department of Education and Science, Local Education Authorities and other agencies concerned with music education and the development of music curricula have all produced documents in which there is reference to the desirability of creative activities of one sort or another. In fact, during the past fifteen years or so creative music making has become a well-established classroom pursuit and in many schools teachers include a creativity 'component' in their syllabuses and schemes of work. There is a rapidly increasing amount of educational literature on the subject and a large number of suggestions and recommendations are now available to the music teacher.

Of course, the current interest in creativity is by no means confined to music and other arts subjects. It is to be found in nearly all areas of the school curriculum. In educational circles creativity is one of those words like 'integration' or 'interest' or 'needs' in that it tends to command respect and carries with it the seal of approval. And it is not altogether hard to see why this should be so, for in our present day society creativity is an 'in' word which may be ascribed to any individual - actor, sportsman, teacher, housewife - who displays some special quality that sets him or her not only apart but also above his or her fellow beings. Although it is often far from clear what characterises a person's creativity, the 'creative' is frequently contrasted with such notions as the 'ordinary', 'mundane', 'traditional' or 'commonplace'.

In the light of this state of affairs it is hardly surprising that creative music making should be seen as something to be encouraged. It reflects the spirit of the age and there can be little doubt that as a form of music teaching and music education it has led to all sorts of attractive new approaches and possibilities in the classroom. However, as has been pointed out by Kenneth Simpson, it would be mistaken to regard this type of work as a recent innovation in the field of music education[1]. Many of the ideas relating to creative music making can be seen in the writings of Walford Davies, Yorke Trotter and even Rousseau. Nowadays, creative work encompasses a wide variety of activities ranging from simple melodic improvisation to group composition in the style of avant garde composers. What these various activities do seem to have in common is the idea of children experiencing music as 'makers' or 'composers' rather than simply 'performers' or 'listeners'.

However, in spite of the emphasis on the importance of this aspect of musical experience and an obvious commitment on the part of many teachers to creative work in the classroom, the developments and the proposals in recent years have also led to marked disagreements amongst music educators; the 'creativity movement' has become increasingly problematic and the subject of much debate[2]. <u>It is the causes of these disagreements that provide the starting point of this study</u>.

I want to suggest that it is possible to identify three controversial areas or debating points which I shall refer to as the

---

1. Kenneth Simpson. 'The Antiquity of Modern Educational Ideas' in K. Simpson, (ed.) <u>Some Great Music Educators</u>. London: Novello, 1976. pp. 9-14

2. See John Paynter. 'The Role of Creativity in the School Music Curriculum' in Michael Burnett (ed.) <u>Music Education Review, Vol. 1</u>. London: Chappell, 1977. p. 3

problems of 'practice', 'meaning' and 'context'. In actuality, these three problems are closely inter-related but for the purpose of analysis and clarification it is necessary to examine them separately. Indeed, the failure of so many discussions on creativity in music education is the failure to recognise that each 'problem' raises different sorts of questions and issues which require different kinds of examination and treatment.

By the problem of practice I am referring to the difficulties, frustrations and constraints which are encountered in the day-to-day world of the classroom practitioner. Naturally, these vary from one situation to another but it is not at all uncommon to hear teachers expressing doubts and reservations about the practical viability of many curriculum proposals. Of course this sort of problem is not confined to creative music making but in this area it is particularly acute and there often seems to be a considerable gap between the 'realities' of curriculum innovators and classroom teachers. This is something which sometimes has been unfortunately overlooked, or more seriously, dismissed, by many 'creativitists'. In fact, although there is a great deal of literature on the subject of creative music making we have very little information about how many of the ideas about practice actually 'work' in the classroom[3].

The problem of meaning stems from the confusion and muddle surrounding the concept of creativity itself. This has been highlighted by a number of educational theorists who have argued that misunderstandings surrounding the word creativity are likely to lead to dubious practice. It may well be, of course, that the word is used too freely to describe certain types of classroom practice

---

3. See Appendix I

and that the most important questions are those concerned with the ultimate effectiveness and educational value of such practice. However, a closer examination of the concept of creativity does raise important issues about the nature of music and musical activities; issues which must obviously be central to any discussion about music education.

The problem of context arises out of the fact that proposals for creative activities are almost invariably part of more extensive views or 'theories' of music education. Very often disagreements have arisen not so much in terms of the activities being proposed but as a result of the ideas which underpin these proposals. It soon becomes apparent that opinions are being expressed not only about music teaching and music education but also about education in a more general sense.

My thesis is that creativity in music education is a controversial topic because innovators who advocate forms of creative music making are interested not only in a teaching methodology but also curriculum reform and development. Creativitists are consequently raising fundamental issues concerned with the nature of music and the significance of music in a system of education.

The purpose of this study is to explore the above proposition with the intention of showing how some of the issues which arise might be related to the process of curriculum development in music education.

In the rest of this chapter I shall endeavour to outline in more detail some points arising out of the problems of 'meaning' and 'context'. The problem of 'practice' I regard as being part of a

wider problem concerning the relationship of 'theory' to 'practice' and which has an important bearing on the structure and slant of the study. I shall develop this theme in Chapter II.

(b) Meanings of Creativity

Writing about music in the primary school William Murphy makes the following statement:

> '... music is one more activity which can offer scope for creativity. The teacher must have a very special outlook for this kind of work. He must be content almost to restrict his role to organising ... he must provide the springboard from which the child jumps into musical creativity. He can, in fact, do more by joining in with the childrens improvisations and by showing them how to exploit their own ideas than by suggesting ideas which would possibly have a narrowing effect'[4].

In the Schools Council Working Paper 54 it is stated:

> 'We are entirely in accord with those artists and art teachers who in recent years have been questioning the supremacy of the art product (the object or performance) and have come to see the creative process itself as of more educational significance'[5].

It is apparent from these statements that creativity is being referred to in two different senses. Murphy is describing a certain style of teaching and particular activities which are seen as fostering creativity, the implicit assumption being that this is a good thing. In the Schools Council document, however, the emphasis is placed on the value of creativity itself and the desirability of creative activities. What it is to be creative is taken for granted.

Descriptions of creative activities lead one to inquire more about the nature of creativity itself; recommendations or proposals for creative activities lead one to examine the theoretical and

---

4. William Murphy.'Creative Music Making in the Primary School' in Bernarr Rainbow (Ed.) Music Teachers Handbook. London: Novello, 1968. pp. 141-148

5. Malcolm Ross. Arts and the Adolescent. Schools Council Working Paper 54. London: Evans, 1975. p. 59

practical contexts in which creativity is seen to be of significance.

Although descriptions of creativity and recommendations for creative activities are frequently linked together, I shall be concerned in this section with the descriptive use. It is important to draw this distinction because it is often argued by those who express a lack of faith in creative music making that its justification is based on a misunderstanding of creativity. If it can be shown, so the argument goes, that children are not being creative in those activities so described then the activities themselves need to be re-examined. This point has been made strongly by John White who suggests that children can be involved in pursuits which are not only 'non-educational' but even 'anti-educational' simply because it is mistakenly thought that such pursuits are in some way leading to creativity[6]. Of course, it does not necessarily follow that if an educational proposal or recommendation is inappropriately described it is automatically non-worthwhile. However, White's argument is not without some foundation and a closer look at the concept of creativity does raise certain issues that are in need of further clarification.

One of the difficulties arising out of any description of creativity is that analysis reveals two distinct, and in a sense directly opposed, concepts which I shall refer to as the 'traditional' and the 'new'[7]. Briefly these are as follows. Traditionally,

---

6. John White. 'Creativity and education: A philosophical analysis'. British Journal of Educational Studies. Vol. 16, No. 2. June, 1968. pp. 123-127

7. Throughout this section I am indebted to the writings of Mr. Ray Elliot and in particular his paper 'Versions of Creativity' in Proceedings of Philosophy of Education of G.B., Vol. 5, No. 2. July, 1971. pp. 139-152. However, I have not attempted to summarise his position and the ideas expressed here are my own.

creativity has been ascribed to makers of art objects, i.e. composers, writers, painters, poets, etc., in virtue of what they have produced whilst in the 'new' sense it is attributed to any individual who displays a style of thinking, in any field, which may be best described as 'imaginativeness', 'inventiveness' or 'problem-solving'. In the music education literature there often appears to be a shift from the 'traditional' to the 'new' and further confusion also arises since the 'new' is sometimes mistakenly regarded as a characterisation of the 'traditional'.

On the traditional view creativity is part of the concept of composer (or writer or painter) and to refer to a person as a composer is to take his creativity for granted. This is an important point since there is much talk of 'children working as composers' but it is often forgotten that the person who earns the title of composer does so as a result of what he produces, and the primary feature of his products is their quality or, more precisely, their value. This notion of value is seen in terms of the persons contribution to the discipline of music. Writing about Mozart's symphonies, Hans Keller refers to the young man's 'growing creativity'[8]. This is an interesting expression and Keller uses it when talking about Mozarts sixth symphony (K.43). It is clear that he does not regard the first symphony (K.16) very highly and considers the fact that it should ever be performed as 'incomprehensible'. Obviously, Keller is connecting creativity with value-product. The critical issue arising out of this traditional concept of creativity concerns the notion of <u>what</u> is valuable or significant

---

8. Hans Keller. 'Wolfgang Amadeus Mozart' in Robert Simpson (ed.) <u>The Symphony</u>. Vol. 1. Harmondsworth: Pelican, 1966. pp. 50-103

in a particular aesthetic realm and <u>how</u> and <u>by whom</u> such a judgement might be made. It is a central issue in aesthetic theory and one that is marked by controversy. However, it cannot be avoided by those concerned with creativity in music education because even if children are not producing compositions that are of musical significance in the way that recognised composers do (and this point has been strongly argued by White[9]) there is no reason why they should not 'compose' pieces of some musical merit. It is therefore necessary to identify some criteria by which their compositions might be judged. This can only be achieved by a closer examination of the nature of music itself and a consideration of how objective judgements in the arts might be made.

It could be argued that there is, in fact, a logical difference between the works of composers and those of children in classrooms. I shall consider this presently when considering the so-called 'process' of composition. It does seem to be the case, however, that the traditional concept has undergone considerable modification in recent years and it <u>is</u> appropriate to refer to childrens products as creative but in a <u>weaker</u> sense then previously so. Nevertheless, the notion of value remains and if the significance of creativity is to be seen in the product then questions about standards have to be faced. If this is not so then <u>anything</u> that is made can be regarded as creative in which case the word becomes not only trivial but meaningless.

---

9. John White. Op. Cit.

The question as to what counts as being valuable in the arts depends on the possibility of objectivity in artistic judgements. To what extent we can talk about 'good' and 'bad' is a notoriously difficult issue. There are those who would subscribe to a form of subjectivism and say that good and bad are simply expressions of individual reactions or feelings; beauty is in the eye of the beholder. The general problem of subjectivism is, however, that if good and bad are merely individual reactions to art works then the terms lose any meaning. The fact that we do talk about 'great' works of art, 'outstanding composers' and the like would indicate that there is some measure of agreement amongst musicians as to what counts as 'good', 'bad', 'poor', 'weak' and so on. That not all composition is regarded as creative (i.e. of value) is supported by the following statement by Francis Routh: 'A style (of composition) is just as derivative if it slavishly copies a system as if it consciously and deliberately disobeys it; neither approach can masquerade as true creativity'[10].

The problem of making objective judgements about musical compositions is a considerable one[11]. From the point of view of creative music making in the classroom the difficulties are likely to be even greater when children are working in a contemporary idiom, but granted the possibility of making such judgements the next thing to take into account is the person whose job it is to do this. Invariably, of course, this is the class music teacher. Strangely, however, it is not uncommon to hear it said that creative music

---

10. Francis Routh. Contemporary Music - An Introduction. London: English Universities Press, 1968. p. 34

11. I discuss this further in Chapters V and VII.

making can be successfully directed by non-specialists and even non-musicians.

Now it might well be argued by those who advocate creativity in music education that the problems I have so far raised regarding childrens compositional activities exist only because of the connection I have made between creativity and value-product, and that I have failed to consider the actual process of composition as a creative activity. Leaving aside, for the moment, the question of whether or not it can make any sense to talk about a creative process without reference to product, I wish to turn now to the 'new' concept of creativity and in the light of this consider the idea of children working like composers and therefore creatively.

The 'new' concept is clearly rooted in psychological research and is characterised by such notions as 'divergent' rather than 'convergent' thinking, 'problem solving', 'finding novel solutions', 'making imaginative leaps'. Such mental operations are viewed as the marks of the creative thinker, measurable by tests, and illustrative of the mental processes that lead to the production of significant outcomes in the arts and sciences. However, although it might well be the case that artists and scientists do display these sorts of traits there is, of course, no evidence to support the view that Mozart and Einstein, for example, worked in similar ways when engaged in the production of a piano concerto or a scientific theory.

Nevertheless, the idea of musical composition as being a problem-solving process has proved attractive to some music educators who wish to emphasise that children can and do work like composers. Now in some ways this comparison may well appear to be valid. After

all, what does the composer do? Basically, he selects and rejects various sound materials and eventually relates those selected into a unified and refined whole. Children in school can do the same thing. However, there are important differences between the child who is 'experimenting' with or 'exploring' the materials of music and the established composer which cannot be ignored. The latter has at his disposal certain skills, knowledge and techniques acquired over a period of time, usually a long period, and it is with this background of experience, which we usually refer to as his musicianship, that the composer carries out his craft. Perhaps the biggest difference between the composer and the pupil in his music lesson lies in what Professor Seashore has called individual's 'tonal imagery'[12]. Over fifty years ago Seashore analysed the introspective reports of famous composers and concluded that the most significant common factor of the 'musical mind' was the ability to live, think and operate in a 'tonal world'. 'Tonal imagery' he argued was a necessary condition for any creative work in music. Although there is no reason to suspect that the child has not entered this world it would be reasonable to suppose that his knowledge of it is very limited in comparison to that of the recognised composer. This difference is often forgotten. It is not uncommon for children to be provided with performance pieces (e.g. sound patterns) which are to be regarded as possible models for creative work. In fact, what often happens is that the pupil writes out a sound pattern conceiving it in visual terms without necessarily any idea of the sound of the 'composition'. (This is rather like those pupils who are said to work their harmony

---

12. Carl Seashore. Psychology of Music. New York: Dover Publications., 1967 (first published 1938) Ch. 14

exercises by numbers!) The sound is only realised when the pattern is actually performed. Music thus conceived, i.e. visually, cannot be regarded as composed - at least not in the conventional sense of the word. However, if we consider the sort of compositional process which leads to what is often referred to as aleatory music it does seem to be the case that school pupils can proceed in a manner very similar to that of composers such as Cage, Xenakis, Zinovieff and others[13]. A point that does need to be considered, however, is that the actual procedures of avant-garde composers, unconventional though they may seem, are actually devised by the composers themselves. Part of the composition is the idea that leads to the process. If we give children ideas based on those processes there is once again a marked difference between the child's compositional work and that of the established composer.

A popular view of creativity as a 'problem-solving' activity stems from the psychological view that creativity can be identified by asking subjects to provide lists of possible uses of, say, bricks or pencils, give novel titles to stories, solve figural puzzles and so on. Applied to music this might well take the form of asking children to find out how many types of sound they can make on an instrument and then incorporate these sounds into a composition. We might say that finding the sounds is one problem and that combining the sounds constitutes a second problem. This would, I feel, be mistaken. One could accept the first operation as problem solving but the second is a matter of working in a particular rule-governed manner. There is a sense, of course, in

---

13. See John Paynter and Peter Aston. Sound and Silence. London: Cambridge University Press, 1970. Ch. 24

which it is 'problematic' - there are many ways in which it could be accomplished - but it is essentially a musical procedure. The child is 'expressing' the 'problem' through the medium of the instrument's sounds and the 'solution' to the problem is <u>embodied</u> in those sounds which form the 'composition'. The two operations are very different and serve to show the inappropriateness of problem solving as an explanation of artistic achievement. It is an example of how the 'new' concept of creativity can be erroneously regarded as a characterisation of the 'traditional' concept. This point can be further illustrated by considering the works of recognised composers. Bach was confronted with the 'problem' of mean-tone and equal temperament tuning. The 'Forty Eight' demonstrated conclusively the desirability of the latter system. But to say that the music is a <u>solution</u> to the original problem, other than in a metaphorical sense, is to do these fine compositions and the genius of the composer a great dis-service for surely the 'Forty Eight' are much more than this. What we can say is that the solution to the problem is part of the music; it is musically embodied. Similarly, the young Haydn at Eisenstadt was faced with the 'problem' of having two outstanding orchestral players - Tomasini and Weigl. If we look at Symphony No. 6 (Le Matin) we find special violin and 'cello parts for these two exceptional players but it would be strange if we concluded that 'Le Matin' was simply Haydn's solution to the problem of having a violinist and 'cellist who were far better players than their orchestral colleagues.

If we accept the new version of creativity then I think we can say that children can be creative in any number of ways in the classroom. But, and here lies the difficulty, their creativity may not be particularly musical. The exploration of instruments,

however creative, may well be no more than mere experimentation with sound effects. Ultimately, of course, this sort of work can only be judged in terms of what is produced which takes us back to the same sort of evaluative questions that have to be faced with the traditional concept. The idea of creative process without reference to a product is misconceived.

So far in this discussion I have considered creativity solely in connection with compositional activities but it needs to be remembered that the term is used rather more extensively in musical circles. It is not uncommon to hear it stated by musicians and music educators that <u>all</u> music making involves acts of creation: composing <u>and</u> performing require a conscious effort on the part of the individual, or group of people, to 'make' sounds in a particular way in order to bring music into existence. On such a view there would, supposedly, simply be good or bad creativity. In fact, if we refer to a pianist as being a creative artist the implication is that his performances are of a particular qualitative standard. The idea of all music making being creative again only trivialises the notion of creativity. Clearly, the musical use of the word as applied to performers relates strongly to the traditional concept and has, in fact, grown out of it.

These, then, are some of the issues that have to be faced when considering descriptions of creativity in music education. It does seem to be the case that any discussion about creativity inevitably raises questions about the nature of music, musicianship, the art of composition and the difficult issue of objective standards in music and the arts. These questions will be returned to in Part Three.

(c) Proposals for Creative Activities

In the previous section of this chapter I have attempted to illustrate that an examination of the meaning of creativity reveals certain important considerations that are often overlooked by those who advocate creative music making in programmes of music education. I have also suggested that the rather free and inconsistent use of the word creativity has, in itself, led to misunderstandings and differences of opinion amongst music educators. Of course it may well be that creativity is simply a word used to describe certain methods of teaching and that the really significant questions are about the ultimate effectiveness of those methods. In order to avoid the sort of conceptual difficulties as outlined above there is a tendency on the part of some music teachers to stop talking about creativity altogether and refer instead to 'improvisatory work', 'group composition' or 'experimental music making'. Nevertheless, many people continue to use the term 'creative music'; for the time being I want to leave aside the 'problem of meaning' and consider more closely what sort of class-room activities are being proposed and how such activities are justified.

I suggested earlier that central to many of these activities is the idea of children working 'like composers', making up their own pieces of music either individually or in small groups. In fact, in some cases there is reference to 'class composition' in which as many as thirty pupils contribute to the final product. Some educators have extended the notion of creativity to include 'arranging'. In the North West Curriculum Development Project, for example, the project team set out with the intention of regarding pupils not only as 'creators ... in the sense that

composers are creators of music' but also as 'arrangers' of 'folk song' and 'other music.already composed[14]. However, in spite of this extension from 'composer' to 'arranger' the principle remains of enabling children to experience music beyond straightforward performance or listening.

Although it is possible to identify this major principle it is apparent that creative activities in music lessons are likely to be many and varied. One of the biggest differences in approach to activities often appears to be in the style of music actually being created. Rupert Thackray in his well-known book '<u>Creative Music in Education</u>'[15] has based his teaching strategies on the principles of Yorke Trotter and Carl Orff. A carefully structured programme of learning sequences is advocated and suggestions are made regarding the development of vocal and instrumental improvisation which leads on to melody writing and more advanced forms of composition. The majority of the programme is within the frame-work of western classical tonality and it is only at the more advanced stages that pupils are introduced to compositional techniques of the twentieth century. In contrast to this approach George Self in making his proposals for curriculum activities draws on the work of avant garde composers and contemporary developments in the visual and plastic arts[16]. Both Thackray and Self are concerned primarily with developing a method of teaching that provides children with opportunities of experiencing music as

---

14. Schools Council: The North West Regional Development Project. <u>Creative Music Making and the Young School Leaver</u>. London: Blackie & Sons Ltd., 1974. p. 6

15. Rupert Thackray. <u>Creative Music in Education</u>. London: Novello, 1965

16. George Self. <u>New Sounds in Class</u>. London: Universal, 1967

composers. The fact that Thackray's starting point is the classical tradition and that Self's is the avant-garde idiom is perhaps not as significant as at first appears. Of course, children following courses based on one or other of these two approaches will be producing rather different styles of music but their ways of working will, in many ways, be very similar.

I have already argued that there is a logical difference between children making up their own music and the techniques and procedures of recognised composers and that to talk of children as being creative in the latter sense is mistaken. But it does not follow that children being taught and working along the lines advocated by Thackray and Self are therefore involved in non-worthwhile or non-educational activities. If pupils, as a result of these activities, are being introduced to worthwhile musical experiences this is surely to be applauded. Of course, this is to assume that music education is concerned with helping pupils to greater understanding and experience of music[17]. The value and effectiveness of the methods becomes essentially a matter of empirical investigation.

However, many of the writers who wish to promote creative music in one form or another seem to be concerned, either directly or indirectly, with much more than simply an approach to the teaching of music. Undoubtedly, one of the most celebrated and influential books in recent years on this aspect of music education has been Paynter and Aston's Sound and Silence[18]. It is interesting to

---

17. See Chapter IV.

18. Paynter and Aston. op. cit.

note that the introductory chapter whilst concerned with the nature and purpose of creative work also deals with a number of topics such as the role of music in a 'general' education, education and knowledge, the integration of knowledge, the nature of music, the role of the teacher and the learning process. Other educators who might be called 'creativitists' such as Murray Schafer[19] and Brian Dennis[20] have adopted a similar position and are clearly not only presenting suggestions for classroom practice but are asking teachers to think about wider issues in music education.

It does seem to be the case that a large number of proposals for creative music making in recent years are, in fact, part of a wider movement concerned with the 'reform' of music education and the development of new types of music curricula. This notion of reform is not merely to do with improving teaching methods but is concerned with a fundamental re-examination of music and arts education. Such a theme is to be found in the two Schools Council Projects 'Music in the Secondary Curriculum'[21] and 'Arts and the Adolescent'[22] both of which emphasise the importance of creativity and the need for teachers to develop a clearer 'rationale' for music and aesthetic education. 'Music in the Secondary Curriculum', set up in 1973 in the University of York, is often thought of by teachers

---

19. Murray Schafer. The Composer in the Classroom. Ontario: BMI Canada, 1965

20. Brian Dennis. Experimental Music in Schools. London: OUP, 1970

21. Schools Council: Music in the Secondary Curriculum. Project Profile, 1973

22. Malcolm Ross. op. cit.

as a 'creativity project' but, in fact, this is far from being the case. Certainly many people associated with this project have shown a preference for creative work of one sort or another but the original aims included 'developing new principles for school music' and 'relating music to general considerations of the secondary school curriculum and organisation'[23]. In 'Arts and the Adolescent' the emphasis on creative work is clearly spelt out:

'We do not wish to produce more performers but more composers, more creators'[24]. (emphasis mine). Recognising that music teachers in schools are confronted with all sorts of problems and difficulties the project team conclude that one of the most important steps to the alleviation of these problems is for teachers to develop 'a clearer understanding of, and greater unanimity over, their educational function'[25].

This desire for curriculum reform in music education is, of course, part of a national (and international) effort to review and develop curricula generally which has steadily gained momentum during the past two decades. The work of Organisations such as the Schools Council, The Nuffield and Gulbenkian Foundations together with a renewed and increased interest in educational and curriculum studies has led to a much wider debate about the content of education, the function of schools, the responsibilities of teachers and so on. For some years now, music educators have had to face the problem of the unpopularity of music as a school subject. Although music

---

23. Schools Council. Music in the Secondary Curriculum. op. cit.

24. Malcolm Ross. op. cit. p. 69

25. Ibid. p. 54

in school does still retain something of a 'Cinderella' image it is, nevertheless, fairly well established in most schools. Unfortunately, it does seem to be the case that although so-called extra-curricula activities such as choirs, orchestras and ensemble groups have flourished, class music lessons often offer little appeal for many children particularly in secondary schools[26]. Not unnaturally, music educators have reacted strongly to the problem of unpopularity and many innovators have argued that established class music activities such as class singing, the study of musical 'theory', 'appreciation' lessons and the like fail to stimulate pupils. Certainly, some teachers have seen creative activities, particularly those of an 'experimental' or avant garde nature, as being more attractive to pupils but there is also a strong feeling that the more 'traditional' types of class music lessons are not only lacking in appeal but also often fail to provide children with experiences that are 'truly musical' and properly <u>aesthetic</u> in nature.

Creativity in music education may be seen as an attempt to inject new ways of teaching and new life into programmes of class music. But it must also be seen as part of a debate - a debate concerned with the development of music education and the school music curriculum. And this is why it has become such a contentious issue; the 'problem of context' has arisen because the creativitists are raising a range of different types of questions about the music curriculum. Few people concerned with the teaching of music in school would wish to deny that there is a need for 'reform' and if the development of a new 'rationale' for music education is part

---

26. See Schools Council Working Paper 35. <u>Music and the Young School Leaver</u>. London: Evans, 1971

of that reform then this is surely to be welcomed. In the next chapter I shall attempt to outline a view of how a 'rationale' for music education might be interpreted and developed.

(d) Summary and Conclusions

In this introductory chapter I have argued that it is possible to identify three main areas of disagreement and confusion surrounding the notion of creativity in music education which I have referred to as the 'problems' of 'practice', 'meaning' and 'context'. These 'problems' are closely inter-related but each raises different sorts of issues.

I am not primarily concerned with the day-to-day practical problems of timetabling, staffing, accommodation and finance although I would not wish to minimise the significance of these factors in curriculum practice[27]. However, the problem of practice is also part of the relationship of theory and practice and my view of this relationship has a direct hearing on the structure of this study.

Much of the debate regarding the desirability of creative music making arises out of a lack of agreement as to what it is to be creative. Although the somewhat free use, of what is a charismatic word, does not invalidate many of the activities included in the umbrella term creativity, it is possible that misunderstanding of the word of the word does lead to practice that may be over ambitious in its claims. Certainly talk of creativity raises issues about the nature of music and musical activity - central issues in any consideration of music education.

Finally, proposals for creativity are frequently linked with a move towards curriculum reform and the development of what is frequently

---

27. See Part Four. Chapter X.

referred to as a 'new rationale' for music education. The question as to how exactly this demand for the 'new rationale' is to be interpreted constitutes the basis of this study.

CHAPTER II

MUSIC EDUCATION AS A FIELD OF STUDY

(a) Introduction

I have indicated that the current interest in creativity and creative music making should not be regarded simply in terms of a method of music teaching but as part of an educational movement in which there is an increasing emphasis on the need for what is called a clearer and more convincing rationale for music education as it takes place in schools. This demand for new thinking is undoubtedly linked to the problem of music's apparent unpopularity as a curriculum subject but it may also be seen as being in line with the general interest in the study of curriculum issues which has occurred during the past two decades. The purpose of this chapter is to explore the question of what form this new rationale might take and to consider how it might be related to curriculum reform and development.

Lawrence Stenhouse has suggested that the past twenty years has been a period in which we have witnessed a major change in educational studies[1]. Such study is no longer conceived of as an 'undifferentiated field' but rather as an area of inquiry drawing on the distinct educational disciplines which in the main are philosophy, psychology and sociology. Stenhouse is of the opinion that although this approach has resulted in more intellectually rigorous education courses it has done little to improve the practice of teaching. How far the 'academic' study of education does influence practice is a question which must inevitably remain open. This thesis is based on the assumption that better practice is likely to arise out of increased understanding of that practice. However, I regard the nature of that understanding as being far

---

1. Lawrence Stenhouse. An Introduction to Curriculum Research and Development. London: Heinemann, 1975. p. VI

from self-evident. The study of practice, or more usually the principles of practice, has come to be known as educational or curriculum theory. My argument will be that the relationship between the theory and practice of education is by no means as straightforward as is often supposed. I will further argue that recognition of the complexity of this relationship has important implications for developments in the field of music education.

In spite of the advances in curriculum theory in recent years, music educators, on the whole, have been strangely reluctant to draw on the writings of leading theorists and attempt to see how ideas about curriculum in general might be applicable to the more specific issues and problems in music education. The point has been well illustrated by Keith Swanwick when he says:

> 'To read through articles .... and to scan the books that advocate classroom practices (in music) is to enter a world that has apparently never assimilated the thinking of people who have influenced and still influence the climate of educational thought and practice'[2].

Of course, it needs to be remembered that curriculum studies is a fairly new area of educational inquiry and although it has developed quickly and firmly established itself as a 'field of knowledge' or 'form of inter-disciplinary inquiry' it may take much longer than one would expect for new thinking to filter through to subject specialists who have tended to be more concerned with immediate and everyday methodological procedures and problems.

However, the failure of music educators to take into account

---

2. Keith Swanwick. 'Belief and Action in Music Education' in Michael Burnett (ed.) Music Education Review Vol. 1, London: Chappell, 1977. pp. 63-82

current educational thought is likely to prove detrimental to the cause of music education for at least two reasons. First, it is increasingly clear that subject areas can no longer be viewed in isolation since interest in the curriculum at the present time is in its totality. There is much talk, for example, of the common-core curriculum. Whether or not music should be included in any common-core cannot be decided by some 'intuitive' reaction but only by an understanding of the general principles of curriculum planning which lead people to believe that a common-core curriculum is a good thing. Secondly, and this has already been implied above, some writers on music education, because of their apparent unawareness of developments in important areas of educational thinking and research tend to expound all sorts of 'theories' and opinions that cannot survive a climate in which ideas are subjected to strict examination[3].

The position to be adopted in this thesis is that new thinking in music education cannot be divorced from more general trends in educational and curriculum studies. The study of music education thus conceived is a specialised branch of curriculum study and consequently it will be necessary, in the first place, to consider some views of curricula and examine more closely the notion of curriculum theory. (It is recognised that there has been much debate regarding the advisability of using the word 'theory' in educational discussions[4]. Throughout this thesis I shall use the term in the ways that have become commonly accepted in educational

---

3. I enlarge on this point in chapters III and IV.

4. For further discussion see (i) D.J. O'Connor, An Introduction to the Philosophy of Education. London: Routledge, 1957. Ch. 4. (ii) Paul Hirst 'Philosophy and Educational Theory'. British Journal of Educational Studies. Vol. XII. No. 1., November 1963. pp. 51-64

contexts and endeavour to outline the different opinions regarding the significance of theory and its relationship to practice.)

(b) Curriculum Theory and Curriculum Practice

One of the most celebrated approaches to a systematic study of the curriculum has been that of Ralph Tyler whose well-known book Basic Principles of Curriculum and Instruction[5] has been described by Denis Lawton as a 'great landmark in curriculum theory'[6]. Tylers now famous rationale is based on the principle that the effective planning of any curriculum must be concerned with the consideration of four fundamental issues:-

(i) Aims and Objectives to be realised,

(ii) Experiences likely to attain these aims (i.e. content),

(iii) The organisation of these experiences (i.e. methods),

(iv) The evaluation procedures of the programme or programmes.

According to Tyler, curriculum design must begin with a clear specification of objectives; these are to be derived from five main sources:-

(a) The pupils themselves (i.e. their needs and interests),

(b) Society (i.e. competencies required by individuals in present-day society),

(c) The subject or subjects to be studied,

(d) Philosophy of education (i.e. what is considered to be of value),

(e) Psychology (e.g. theories of learning and cognitive development).

---

5. Ralph W. Tyler. Basic Principles of Curriculum and Instruction. Chicago: University of Chicago Press, 1949

6. Denis Lawton. Social Change, Educational Theory and Curriculum Change. London: University of London Press, 1973. p. 13

From a consideration of these sources curriculum objectives, or intended learning outcomes, may be formulated in terms of precise 'pupil behaviours'.

Although the Tyler rationale has been the subject of much debate amongst members of curriculum congregations the central idea of the 'end-means' model of curriculum has been highly influential. So too has the principle that curriculum planning should be approached in an eclectic fashion by drawing on the distinct educational disciplines of philosophy, psychology and sociology as well as the subject matter to be studied. This has led to the establishment of an interdisciplinary area of inquiry concerned not only with planning as such but with all aspects of curricula[7].

The 'classical' or 'objectives' model has been subjected to two sorts of criticisms by curriculum theorists. The first of these, although important and with significant implications, is not a criticism of principle but essentially of detail. It concerns the prescription of objectives in the precise manner advocated by Tyler and others. Paul Hirst, for example, whilst in general agreement with Tylers position, which he choses to refer to as 'rational curriculum planning', sees the possibility of stating all objectives in clear behavioural terms as unrealistic and, in any case, altogether too simple[8]. Many curriculum objectives, such as the ability on the part of pupils to make certain sorts of judgements, appreciate works

---

7. See Denis Lawton. 'The End of the Secret Garden. A Study in the Politics of the Curriculum'. University of London Institute of Education, 1979

8. Paul Hirst 'The Curriculum and its Objectives - a defence of piecemeal rational planning'. The Doris Lee Lectures. University of London Institute of Education, 1975. pp. 10-21

of art or demonstrate particular attitudes (all worthwhile and desirable objectives) are regarded by Hirst as being much too complex to be stated in terms of specific behaviours. He is also critical of the idea that objectives can be set out in some sort of hierarchical structure, or taxonomy, which is then taken as a model for teaching and learning sequences. Again, such a view is regarded as a gross oversimplification and fails to take into account the differences between what is sometimes referred to as the 'logical' and 'psychological' aspects of subject matter, teaching and learning[9]. A further criticism of the objectives model of curriculum, in this restricted sense, is that those who subscribe to it frequently see education as a process rather akin to engineering or horticulture in which the objectives are stated and the ways of achieving them are taken as being either obvious or merely a matter of empirical testing. Since there are so many different kinds of objectives, argues Hirst, the ways in which they might be realised are by no means obvious. Finally, the view of systematic organisation of curricula developed by specialists in philosophy, psychology, sociology and subject areas translated into objectives and then imported into schools overlooks the unique features of every teaching and learning situation. Ultimately, curriculum planning must be carried out by teachers in schools. Teachers should be able to refer to and draw on the ideas of academic specialists, since misinformed experiment is extremely limited, but it is the teachers themselves who must take responsibility for the design, operation and development of their

---

9. I discuss this more fully in Chapter VI, section (c)

curricula. In spite of these reservations Hirst retains the principle of rational planning and the need for objectives. His position constitutes what he describes as the 'logic' of curriculum planning. It embodies his view of education as being a purposive enterprise in which teachers and pupils work towards some specific goals[10].

The second sort of criticism of the objectives model is much more fundamental and has been put forward by those observers who hold that not only is the prespecification of educational objectives an impossibility but that the principle itself is based on a false view of education and educational activities. Richard Pring has frequently argued against the stating of objectives since, he suggests, genuine educational activities do not allow one to state what the outcome will be[11]. As soon as one is taking part in the activity the objectives change because those involved, that is both teachers and pupils, are thinking, autonomous individuals who interact with each other in such a way - if the activity is properly educational - so as to make the statement of outcomes logically impossible. For Pring, the idea of rational curriculum planning is either trivial or false. It is trivial if it simply means that teachers should go about their work in a way that is intelligent and rational for this merely marks out what it is to be teaching. What teacher would deny that he is being intelligent and rational? It is false if it means devising clearly stated objectives because this is, in fact, contrary to the nature of what

---

10. A recent version of Hirst's view is to be found in his paper 'The Logic of Curriculum Development' in Maurice Galton (ed.) Curriculum Change. The Lessons of a Decade. Leicester: Leicester University Press, 1980. pp. 9-19

11. Richard Pring. 'Objectives and innovation: the irrelevance of theory'. London Educational Review. Vol. 2., No. 3., Autumn, 1973. pp. 46-54. See also 'The Language of Curriculum Analysis'. The Doris Lee Lectures, op. cit. pp. 54-69

he sees as a proper educational activity. According to Pring, the important thing about education is that the activities should provide opportunities for pupils to be involved in the correct 'principles of procedure' within a particular discipline or mode of enquiry. It is these procedures that constitute the educational process with an emphasis on what it is to act in a certain sort of way - historically, mathematically, scientifically, musically and so on. Of course this is not to suggest that facts, skills, information and knowledge should not be acquired by the learner. On the contrary, the acquisition of such things is part of what it is to be involved and they are acquired in the process of learning activities but to state the outcomes in advance is to distort the nature of the activity. It is this alternative conception of education that has led to what Stenhouse has described as the 'process' model of curriculum[12].

Now this kind of objection to the objectives model is more than simply a rejection of a curriculum methodology and planning system. It is based on the view that rational curriculum planning presupposes a mistaken idea of the function of educational and curriculum theory and the relationship of these theories to the practice of education. The 'theory' of curriculum theory as set out by Tyler, and in its modified form by Hirst and others, is that the theory acts as 'guide' to practice. In other words curriculum theory, rather like medical theory, is seen as prescriptive or recommendatory and precedes the practice of teaching[13].

---

12. Lawrence Stenhouse. Op. cit. Ch. 7

13. See, for example, Terry Moore, 'Educational Theory: An Introduction'. London: Routledge, 1974

This prescriptive view of theory has been strongly challenged by Joseph Schwab who has argued that the field of curriculum is 'moribund' because of the development of tightly woven theories which are largely irrelevant to the practice of education[14]. Although Schwab outlined his position over fourteen ago the recent reprinting of his original, somewhat controversial and iconoclastic article would indicate that the issue is still very much alive.

Schwab is highly critical of curriculum practice based on any single type of theory, be it philosophical, phychological or sociological and emphasises the need for 'the eclectic' approach to planning. Indeed, he sees much virtue in the Tyler rationale (although he is opposed to the importance placed on objectives) but points to what he sees as a strict limitation to the original form. Schwab would want to see the eclecticism in the rationale used for the purpose of what he calls 'deliberation'. By this he means the art of thinking about practical issues and problems in a particular way. Deliberation, however is to be carried out by practitioners and not by theorists. In other words, the value of curriculum theory is not to be found in some sort of prescriptive formula. It is valuable in so far as it enables the teacher to develop his ability to <u>theorise</u>; that is teachers need to be able to look at their practice in a critical and reflective manner. The sorts of questions that a teacher might ask himself are of the order, 'What is it to educate <u>these</u> children in <u>this</u> school? What materials shall I use in <u>this</u> lesson and how shall I organise my teaching strategies'. Problems exist in particular contexts. As Schwab sees it the difficulty with a theory in the prescriptive

---

14. Joseph Schwab. 'The Practical; a language for curriculum' in Donald Orloskey and Othanel Smith. <u>Curriculum Development</u>. Chicago: Rand McNally, 1978. pp. 18-27

sense is that it deals in generalisations and the essential feature of any curriculum situation is, in fact, its particularity or uniqueness. In some ways, this position is not dissimilar to that of Hirst's outlined earlier since he, too, has pointed to the importance of the 'particular'. However, whereas Hirst emphasises the need for rationality in planning Schwab focuses attention on the mutually determining features of 'ends' and 'means'.

In considering the positions of these various theorists what appears to emerge is different views of curriculum theory and curriculum study. There are those who emphasise planning and see theory as a prescription which can be used for the purpose of devising some form of model of curriculum. Others would emphasise the importance of the educational process, or principles of procedure, and the need for teachers to develop the ability to look at these procedures in a reflective manner. It may seem that these two accounts of theory are incompatible since they reflect different views of education and therefore different approaches to curriculum development. If this is the case then the adoption of one or other of these positions would obviously lead to different approaches to the idea of a rationale for music education. However, I shall attempt to argue that within the context of music education both positions may be seen as being relevant to curriculum practice and development and that rather than being incompatible they are, in fact, inter-dependant.

(c) Curriculum Theory and Music Education

One of the major problems arising from the two views of curriculum theory as previously outlined, i.e. theory to practice or alternatively practice to theory (or theorising) is that both are seen as having a general applicability. Proponents of one or other of these seemingly opposing positions often appear to regard the teaching and learning of all subject areas that constitute school curricula as being essentially the same. If it is being suggested that all curricula and all lessons must contain pre-specified objectives or, conversely, that no curricula and no lesson can be constructed and operated according to these principles, then both positions might have to face the charge of being doctrinaire since when considered in the light of the various activities that occur in particular subject disciplines, both views seem to contain much which is commendable. A consideration of class music lessons provides interesting examples of how these apparently irreconcilable conceptions of curriculum theory do become much closer together in practice[15].

As was pointed out earlier, the extreme view of the 'objectives model' has been strongly criticised on the grounds that it is impossible to identify the realisation of certain types of stated objectives. There can be little doubt that such criticism is perfectly valid. For example, if we take an objective such as 'pupils should be able to demonstrate an appreciation of Beethoven's seventh symphony' it is not hard to see that although the objective is thoroughly admirable in terms of an ideal, its identification in respect of pupils overt behaviour is highly problematic. How can we ever decide on what would count as 'appreciative behaviour'? Even if we get clearer as to the meaning of 'appreciate' which may

---

15. See Part Four, Chapter IX

include the making of certain judgements such as 'recognising formal and expressive properties in the work' or 'identifying its historical and musical significance', we cannot avoid the fact that to 'appreciate' in this context implies some sort of aesthetic response or 'liking' (in the most liberal sense of the word) which defies description because of its highly personalised nature. This type of response has been described by Keith Swanwick as 'meaning for' which he suggests 'cannot be predicted' but is nevertheless the 'ultimate aim' of music education[16]. Although subscribing to the idea of curriculum objectives as a general rule, Swanwick is clearly rejecting the principle in its most extreme form.

The second sort of objection to the principle of objectives is to do with the possibility of actually realising the pre-specified behaviours. One suspects that the sorts of arguments put forward by Richard Pring stem from his interest in certain types of subject matters or modes of inquiry in which much emphasis is placed on group and class discussion[17]. In such activities it is hardly surprising that precise outcomes cannot be specified in advance. Similarly, it is not altogether difficult to conceive of some types of music lessons where stated objectives may quickly be forgotten as a result of questions raised, points discussed and interests shared. Even in class singing lessons, which if properly organised will be fairly carefully structured and seemingly amenable to clearly stated objectives, it is not uncommon for teachers to

---

16. Keith Swanwick. A Basis for Music Education. Slough: N.F.E.R./ Nelson, 1979. p. 67

17. Pring, op. cit (Note 11)

deviate from the original lesson plan. Presumably for the 'hard-line' objectives theorist this would be seen as unsatisfactory. However, in practice we would not necessarily refer to a class singing lesson as being educationally 'unsuccessful' simply because the pre-stated objectives were not realised. To do so would be to use inappropriate criteria of judgement as to what counts as a 'successful' lesson. The sorts of questions we would ask about the lesson would probably be:- Were the pupils involved in worthwhile musical experiences? Did they learn things which were relevant (although not necessarily previously stated) to the general aims of the programme? Did the children actually appear to be 'enjoying' the lesson? In other words, the criteria of judgement would be more to do with the educational <u>quality</u> of the lesson rather than the achievement of the initially intended learning outcomes. In educational practice it is not unusual for teachers to say that a lesson 'went well' but did not turn out as expected or predicted. Nevertheless, it would be strange if <u>all</u> music lessons followed this pattern of events and <u>no</u> originally specified objectives were ever realised since in a programme of music education certain things do have to be achieved. This is simply because of the nature of musical activity. Songs must be learned, skills have to be acquired, performances must be given, compositions need to be completed. It is the realisation of such objectives that constitute some of the principles of procedure in the discipline of music. Many music lessons are nothing like lessons concerned with, say, Social Studies, in which discussion and questioning play a central part in the course of study.

At this stage it will perhaps be useful to distinguish between two conceptions of objectives which I shall refer to as the 'limited' and the 'general'. The former relates to specific

teaching strategies whilst the latter may be seen as part of an educational ideology.

Undoubtedly, certain sorts of curriculum activities do lend themselves to the objectives model (in the 'limited' sense) and even some of the most ardent critics of objectives have recognised this[18]. In music education, an obvious example would be skill acquisition. We might state an objective such as 'children should be able to play the notes G, A and B on the recorder'. The process of learning to play these notes is only open to question and debate in so far as it has a bearing on the acquisition of the skill. A teacher could hardly be accused of acting in an uneducational manner if he prevented discussion, albeit about related topics, if this got in the way of mastering the skill. I would want to argue that the idea of objectives, from the point of view of specific teaching and learning strategies, has important implications for courses of music study.

As was pointed out in the previous section of this chapter a major argument against objectives in the 'general' sense is that the view is said to pre-suppose a misunderstanding of the relationship between theory and practice. It is argued that theory cannot act as a guide to practice. Whilst largely in agreement with this position I want to suggest that it also contains a certain limitation and that the recognition of this limitation has a bearing on curriculum development in music education.

It could be said that whenever we teach we must have <u>some</u> idea of

---

18. See Lawrence Stenhouse 'Some limitations of the use of objectives in curriculum research and planning'. <u>Paedagogica Europaea</u>. Vol. VI, 1970/71. pp. 73-84

what we are aiming at and some notion of how we intend to achieve it. It is frequently remarked that all teachers have a theory, or set of principles, which underpins their practice and part of the demand for the new rationale in music education is based on the premise that teachers should improve their theory in this sense. If they get their theory more defined then their practice should eventually become more effective. In other words they need to be clearer about what it is they are trying to do.

One of the most useful statements of a theoretical position which will undoubtedly help teachers in this way has been Swanwick's book A Basis for Music Education[19]. Based on a careful and systematic analysis of musical activity and aesthetic responsiveness, Swanwick has developed a comprehensive model of music experience and shows how this may be used as a basis for curriculum practice. He sees music as being experienced through three central and inter-related activities which he calls Performance, Composition and Audition and indicates how class music lessons can be organised to take into account the real nature of musical experience rather than an over-emphasis on mere skill acquisition or 'knowledge about' music (Literature Studies). This is perhaps an oversimplification of what is an elegant theoretical position. The point is, however, that there is evidence to indicate that many teachers have found his ideas particularly helpful when drawing up programmes of music education in their schools[20]. The model provides them with

---

19. Swanwick. A Basis for Music Education. op. cit.

20. See Music in Harrow Schools. Report No. 3. London Borough of Harrow, Summer, 1980. p. 2

a set of principles and is a good example of how a theoretical framework can be useful in guiding practice.

However, it is interesting to note Swanwick states that his model is a framework for 'thinking' and 'action'[21]. Unfortunately, what is sometimes overlooked by some teachers and some theorists is that no theoretical underpinning in itself can improve practice. Ultimately, it is the teacher who has to operate the curriculum and this involves making a wide variety of judgements and decisions, in a particular context, and for which he alone must accept responsibility. It would be unrealistic to expect to find a formula for every contingency in any practical theory and this is why writers like Schwab place such an importance on the process of deliberation[22]. The establishment of a proper commitment to deliberation, however, involves rather more than just encouraging teachers to think about their work in a reflective and self-critical manner although this is of vital importance. Schwab suggests that it also requires the establishment of a communication network between teachers, administrators, subject specialists and theorists through journals, courses, conferences and informal meetings. Essentially it is the education of the educators; in this country it includes what we loosely call 'in service' education and training.

---

21. Swanwick. A Basis for Music Education. op. cit. p. 79

22. Schwab. op. cit.

(d) Conclusions

Curriculum study consists of a range of inquiries focusing on questions of 'why' and 'how' teachers instruct pupils in certain disciplines or modes of understanding. Throughout this chapter there has been considerable reference to the objectives model of curriculum as a means whereby this instruction may be organised. Although some sorts of activities in music education are likely to lend themselves to the objectives model (in the 'limited' sense) it would seem to be unrealistic to regard all activities in this light because of the difficulty of identifying certain objectives and the logical impossibility of always being able to predetermine the outcomes of an educational encounter. The objectives model of curriculum is often said to pre-suppose an account of curriculum theory which is seen as acting as a guide to practice. Although this prescriptive function of theory is strongly rejected by some observers there is, nevertheless, a sense in which theories guide practice because of the very nature of teaching.

Consequently, theoretical frameworks are likely to be useful in helping teachers to formulate programmes of musical study. However it needs to be remembered that proposals arising out of such theories do not constitute curricula as such. Although we do refer to a proposed course of study as a curriculum, the curriculum only really exists when it is being operated and this involves teachers and pupils in a wide variety of complex practical activities.

I would want to suggest that in considering developments in education these factors should be taken into account. Any rationale or theoretical framework has obvious limitations. Curriculum development is also dependant on teachers, advisers

and theorists participating together in the process of deliberation and research. I see the value of a theoretical framework as being two fold. First, as a body of ideas it should be able to generate proposals for practice. Secondly, it can provide a basis for reflection for in order to look at their work critically teachers need to be able to think more philosophically, more psychologically and more sociologically. Consequently, any theory is essentially provisional and open to modification.

SUMMARY OF PART ONE

For some years the subject of creativity has featured strongly in a wide range of educational contexts. The word creativity is generally regarded as an approval term and the idea that children should display creative behaviour, and be involved in pursuits that foster such behaviour, has been endorsed by many educational theorists and teachers. In the field of music education teachers are not only talking about creative activities; many are engaged in developing programmes of music study which include some sort of creative component.

However, in spite of the wide interest in this aspect of music education 'creativity' tends to be a problematic issue. There are at least three reasons why this is so. First, the meaning of the word is unclear and this lack of clarity has led to muddled thinking and sometimes over-ambitious claims for certain types of classroom activities. Secondly, some of these activities present all sorts of practical and organisational difficulties which frequently get overlooked by curriculum innovators. Thirdly, many proposals for creative music making are tied up with other ideas about the nature and purpose of music study together with movements which are concerned with the reform of the music curriculum. This thesis is directed towards an exploration of the third problem although the other two, and particularly the first, are closely related and will constantly re-appear. It could be said that the most interesting thing about creativity is that it raises fundamental questions pertaining to music education.

At the present time there is, amongst music educators, a general dissatisfaction with the state of music in schools which has been widely discussed in a number of government and independent reports. Many people are of the opinion that what is required to improve

this unfortunate situation is not simply new and better methods of teaching but a substantial reappraisal of the place of music in a system of education. This view is expressed in demands for what is often called a 'new rationale'.

Whilst this plea for new thinking and a radically new approach to music in schools is thoroughly admirable it is not readily apparent how changes in curriculum practice might be brought about. Although there have been considerable developments in curriculum theory in recent years, music educators, on the whole, have been disinclined to draw on the ideas of leading theorists and relate general theoretical principles to the more specific problems of music education. There have, of course, been notable and honourable exceptions. The argument developed herein is that a new rationale for music education should, necessarily, take into account more general thinking in curriculum matters and curriculum theory.

However, there is by no means an agreement amongst curriculum theorists regarding the nature of the theory which is their concern. There are those who stress the importance of rational planning and regard theory as a type of prescription for practice whilst others emphasise the practical process of education and the development of the teacher as a researcher of these processes.

I have endeavoured to show that these views of theory are not mutually exclusive as is often supposed. There is a sense in which theory does guide practice but because of the very nature of education it would be unwise to assume that any prescription can be applicable to every situation. Teachers make a wide range of decisions which are appropriate to their particular circumstances and in order to do this more effectively they require techniques

that will enable them to reflect on their work. A theoretical framework can provide a basis for both action and critical reflection; it is, therefore, always provisional and open to revision. It also needs to be borne in mind that development takes place in the context of changing outlooks, local and national policies and is very much influenced by trends in teacher education.

Any attempt to develop the music curriculum must take these various factors into account and to see development simply in terms of a prescriptive document is to ignore the dynamic quality of education.

This conception of development as 'thoughtful activity' on the part of teachers rather than 'prescriptive formula' to be adopted by teachers underpins the structure of the thesis which is as follows.

Part Two deals with the justification of music education and its aims. These two issues are closely related and central to developments in the field. There are, at the present time, different justifications for music as a curriculum subject which, in turn, lead to different views of music education and consequently different aims in courses of study. It is argued that in an important sense the aims of music education are to be found in music itself.

Part Three, therefore, consists of an examination of music and musical activity from philosophical, psychological and sociological perspectives. This interdisciplinary approach provides an example of how an eclectic view of educational study can be applied to a particular subject matter and is a departure from much current thinking in music education.

Part Four, in line with the view of the relationship of theory and practice outlined in Part One, contains curriculum proposals, arising from the analysis of music, which relate to content, teaching strategies, and organisation. These proposals are not prescriptive but represent areas for consideration in curriculum planning and practice. They are not seen as constituting a curriculum model although they can be translated into practice. Ultimately, however, it is teachers, rather than theorists or innovators, who develop curricula and suggestions are made as to how they might be assisted in the process of improving their practice.

The question of creativity arises throughout the thesis and is critically reviewed as it appears in different contexts. A final conclusion is that its significance may be more in terms of teacher rather than pupil behaviour.

PART TWO

MUSIC EDUCATION: JUSTIFICATION AND AIMS

INTRODUCTION

Until fairly recently it has been customary in this country to talk about 'school music' or 'music in schools' rather than 'music education'. Although this newer term is now widely used it nevertheless tends to be ambiguous and this is due in part to the wide range of musical activities that come under its heading. When we refer to the music education in a particular institution it is not immediately clear what we mean since it is quite common to find children engaged in a wide variety of pursuits which might include class music lessons, choirs, orchestras, programmes of instrumental tuition, ensemble groups and other formal and informal musical activities. It is a usual pattern for most pupils to experience class music lessons at some stage of their primary and secondary school careers[1] whereas the other activities (often known as 'extra-curricular') are normally regarded as options serving the needs of a relative minority.

Music education in schools, comprising as it does these different spheres of activity, may be described as a polymorphic enterprise. One of the factors that has contributed to this present situation is the gradual fusion, over the years, of two rather different traditions. The maintained schools have inherited the old elementary school system of class music teaching, instituted and developed in the nineteenth century by educators like Sarah Glover and John Curwen, and added to that system those forms of music making such as choirs and orchestras which in the public schools were organised and managed by a 'Director of Music'. In the private sector there has been a tendency for the situation to evolve in

---

1. See Department of Education and Science, The School Curriculum. London: H.M.S.O., 1981. pp. 11-13

the reverse way. Many school music teachers today have consequently acquired a dual role and find themselves responsible for two different types of music activity. Originally the extra-curricula work was considered important in so far as it made a contribution to the general life of the school community. No doubt it would be possible to identify exceptions to this view but by and large being a member of, say, the school orchestra was seen as being a desirable aspect of a pupils social and cultural experience rather than a part of his education. Although this attitude still persists in many schools[2], the extra-curricula activities have come to be regarded much more as opportunities for children to gain those sorts of musical experiences which contribute to their general education. Indeed, the adoption of the term music 'education' may be seen as marking a shift from the idea of musical achievement as simply a 'polite accomplishment' to the view of music study as being of significance in a wider educational programme.

At the present time music education may be seen as a 'family' of musical activities which constitute part of a child's general education, and ultimately a full study of the music curriculum will have to take into account the inter-relationship of curriculum and extra-curricular activities[3]. However, the main interest of this thesis is focused on the 'class music'. This is the area of music education which is problematic, and at the centre of the curriculum development movement.

---

2. Malcolm Ross. Arts and the Adolescent. Schools Council Working Paper 54. pp. 9-12.

3. See Chapter X.

Definitions of class music are by no means straightforward because of the wide diversity of activities and methodologies to be found in different schools. Creative music making, class singing, listening to records, learning about composers, aural training, the study of musical 'theory'; any of these is likely to feature in class lessons at both primary and secondary levels. There appears to be little agreement as to the particular significance of these different pursuits and the importance attached to each of them will depend very much on the view held by the individual class music teacher. Consequently, the content and style of music education programmes vary greatly from one school to another. These variations are not to be explained simply in terms of alternative pedagogies. Frequently they reflect different, and sometimes opposing, attitudes regarding the justification and aims of music study in a system of education. It is with these two major issues that the chapters in this part of the thesis are concerned.

The questions of justification and aims are obviously closely linked together and often they become synonymous. For example, it is sometimes claimed that the aim of music education is to develop children's 'imagination' with the implied justification being that this is an accepted educational objective directly related to the study of music. In this sort of case a more general view of education is being expressed (although such a view is rarely argued in any detail.) However, it might be held that the aim of music education is to encourage and foster musicianship without any direct reference to how musicianship plays a part in a child's overall education. For the purpose of analysis I shall take it that justifications for music may be seen as arising out of a conception of a 'general' education whereas aims may be regarded as being

concerned more specifically with the nature and outcomes of a course of study. In examining various justifications I shall attempt to show how these lead not only to different but also conflicting aims.

CHAPTER III

THE JUSTIFICATION OF MUSIC IN EDUCATION

a) Introduction

Although music is nowadays an accepted part of the curriculum in many schools it is still often thought of as a fairly 'new' subject. Bernarr Rainbow has pointed out that this assumption is far from being accurate[1]. The value of music in a system of education is an issue that has been much debated since the time of the ancient Greeks who believed that it had an important part to play in the attainment of moral virtue. Over the years a wide range of reasons have been advanced for the inclusion (or exclusion) of music in the curriculum and recently the issue has been highlighted as a result of a demand for 'accountability' in the education service. More than ever before teachers are likely to be expected to explain their curricula to wider audiences and the ability to justify particular school subjects is fast becoming part of the teachers professional equipment.

However, it would be unfortunate if the question of justification were to become nothing more than a 'political' necessity. I argued in Part One that an important part of curriculum development is the ability of teachers to reflect critically on the nature of their work[2]. This does not only apply to the process of teaching but also to the principles on which teaching is based. Indeed, education being the sort of enterprise it is requires that teachers should be aware of why it is they are engaged in a particular course of action. There does seem to be something rather strange about the possibility of a person teaching in school but having only the vaguest idea of why he is teaching something.

---

1. Bernarr Rainbow. 'The Historical and Philosophical Background to School Music Teaching' in Rainbow, B. (ed.) Handbook for Music Teachers. London: Novello, 1968. pp. 21-32

2. See Chapter II.

I have suggested that justifications of music are part of a more general view of education and connected with the selection of curriculum content arising from that view. In the following sections I shall critically discuss three different positions, each of which raises particular issues, and attempt to make explicit my own perspective which underpins the thinking in this thesis as a whole.

b) Music and Leisure

It is a popular and recurring theme that one of the purposes of education should be to equip young people with certain skills and knowledge that will enable them to use their future leisure time in a profitable and meaningful way. A number of the music educators of the nineteenth century who advocated singing in schools regarded this as not only an educationally valuable experience but also as an introduction to a wholesome recreational pursuit to which people could turn in adult life[3]. In a recent book Atarah Ben-Tovim argues enthusiastically that all children should have the opportunity of engaging in forms of music making and she sees the ability to appreciate music as a 'lifelong enrichment of leisure time'[4]. Perhaps the most influential 'official' document in modern times to lend support to this idea of leisure education has been the Newsom Report[5]. According to the Newsom Committee, education should be geared to the 'life of work and leisure' and it is clear from the report that music and certain other 'practical' subjects should be included in the curriculum for the purpose of leisure preparation.

Certainly many pupils do acquire musical interests which arise from their experiences of music in school and continue to follow these interests in adulthood. With increasing opportunities in the post-war years for children to receive instrumental tuition in schools there is every reason to believe that an increasing number of people will find fulfilment through active involvement

---

3. See E.D. Mackerness. A Social History of Music. London: Routledge, 1964, Ch. 5.

4. Atarah Ben-Tovim. Children and Music. London: A.C. Black, 1979, p. 9

5. Central Advisory Council for Education. Half Our Future. H.M.S.O., 1963

in music[6]. Although it would seem likely that participation in musical activities in adult life will be more directly related to extra-curricular rather than class music it could nevertheless be argued that as a result of an introduction to music, even in class lessons, children will acquire positive attitudes to the art which will add a certain richness and further dimension to their outlook in future years. Such thinking is to be found in the Schools Council Project 'Music Education of Young Children'[7]. Anybody committed to music and the arts will obviously welcome the possibility of increased interest and participation in these areas. But the principle of education for leisure needs to be looked at somewhat circumspectly for in spite of its approval status it does give rise to a number of distinct problems.

The first of these concerns the more fundamental notion of education as a preparation for work and leisure. If this is to be seen as its central function we might well ask how we are to judge educational processes and outcomes. What would count as a 'good' or 'bad' education? One very divisive implication could be that those who received the 'best' type of education would be in a position to secure the more highly prized occupations. However, this sort of outlook raises so many obvious difficulties that the very idea of education being directly linked to the 'life of work' becomes immediately problematic and frankly unacceptable. Of course, people do need to have acquired basic literacy and numeracy skills in order to carry out almost any job in our complex society but the sort of broad educational programme advocated by the Newsom

---

6. Dorothy Taylor. Music Now. Milton Keynes: Open University Press, 1979. Ch. 6

7. Iain Kendell. Time for Music. Teachers Support Book. Leeds: E.J. Arnold, 1976

committee could hardly be seen as preparing pupils for those occupations in which time spent is on things that have no connection at all with many of the curriculum subjects studied at school. Presumably, however it could be argued that by being introduced to a range of disciplines the possibilities for future employment are extended. Even so, the impression remains that if a person became, say, a machine operator in a car factory he would be forced to conclude that his study of History, Geography and English literature had not really been necessary after all.

This type of reasoning could also be applied to the idea of preparation for the life of leisure. If children are engaged in musical activities in school but do not continue with such activities in adulthood are we to assume this aspect of the school programme was a waste of time? If a boy or girl enjoyed singing in the school choir but on having left school took up bingo and darts rather than joining the local choral society would we say that his or her education had somehow failed? Surely not. In fact, the majority of people are not actively involved in musical pursuits but it would be extremely odd if we were to conclude that their introduction to music in school had therefore been of little or no value.

The most serious difficulty arising out of the notion of education for leisure is that the meaning of leisure itself is not at all clear. The word is used to denote a whole range of very different pastimes and pursuits many of which carry with them ideas of 'relaxation', 'carefreeness', 'freedom from pressure' and the like. When we say 'do it at your leisure' we are implying that there is no immediate hurry or sense of urgency to complete a task. We would hardly tell a pupil to go and practice his violin 'at his

leisure'. Such an attitude would immediately undermine the importance of practice. Advocates of leisure education frequently seem to overlook the fact that people who are really committed to some form of music making do not regard it as a leisure pursuit at all. Paradoxically, many busy amateur musicians who derive much satisfaction and enjoyment from singing in choirs and playing in orchestras often make the point that they have no leisure time. And this is because musical activity, if it is to be approached seriously, imposes discipline, hard work and concentrated effort. Such activity is only leisure in the sense of being separate from the everyday world of employment. I would guess that many people turn away from something like music making largely because it does not conform to what they think of as leisure. People do not involve themselves in artistic pursuits in order to fill up their spare time. They get involved because they see some point in a particular activity and not because they are seeking entertainment or some form of relaxation.

Richard Hoggart has suggested that much of the debate about educating for leisure seems to sound rather like aiming to 'keep people docile by providing opiates'[8]. People who have a routine factory job or those who are 'retired' are seen as being in need of plenty of leisure facilities as a protection against boredom and aimlessness. Much of leisure education does focus on the arts and various craft pursuits but who can really predict how people will use their time when they are not at 'work'. Why should not a man pursue mathematics or religious studies in his 'off-duty' hours rather than music, games or gardening. It is surely to be hoped that a person will acquire all sorts of interests as

---

8. Richard Hoggart. Speaking to Each Other. Vol. I. Harmondsworth: Penguin, 1973, p. 81

a result of what we might call his general education. This notion of education for 'work' and 'leisure' also sets up an unfortunate dualism which is inevitably reflected in the selection of and attitude towards curriculum content. It reinforces the commonly held view of 'core' subjects - important in a vocational sense - and peripheral subjects which might occupy our time at some future date. Obviously music study will be relegated to the latter group and this is hardly surprising since children will understandably tend to value those things which they see as being essential to their future career prospects and teachers will feel a sense of responsibility in seeing to it that their pupils are properly equipped with the knowledge demanded by employers.

In spite of the limitations of this view of education as being directed to extrinsic ends it might nevertheless be reasonable to suppose that if children had been introduced to a variety of activities and forms of inquiry during the course of their school years this would influence their outlook and world-view which in turn would help them to determine in a very general way their choice of occupation and use of leisure time. But this is very different from saying that these considerations should be the main purpose of education. Such a conception represents a view of education as a process leading to an ideal state in which the 'educated man' is somebody who is content in an occupation commensurate with his ability and engaged in worthwhile leisure pursuits. For Hoggart, this is seen as treating people like 'battery-hens'[9].

Even if one does accept this somewhat pessimistic view of education

---

9. Hoggart, op. cit.

the justification of music in such a scheme of things would be valid only if it could be shown that music did fulfil the function consigned to it. I have already suggested that relatively few people are actively involved in music making in spite of their school experiences. It has to be recognised however that large numbers of the population do listen to some form of popular music. Some people might wish to argue that in order to make such listening more 'meaningful' popular music should be included in programmes of music education. However, if popular music starts to be regarded more seriously for this sort of reason then for many people much of it may lose the very leisure qualities which are associated with it. Popular music may cease to be something which for some is simply enjoyed in a carefree and relaxed manner and not taken seriously. We do of course speak of music as a form of relaxation but in two rather different ways. The first is that we find interest or stimulation in it partly because it is a particular experience which adds a further dimension to our lives. The second sense of 'relaxation is when we think of music as almost wafting over us. This is somewhat like sunbathing or relaxing after a good meal and it is hard to see how one can be <u>educated</u> to do this.

I want to make it clear that I am not suggesting popular music, in its various forms, has no place in school. Indeed, I shall argue later that it has an important role in the music curriculum[10]. The point I am wishing to establish is that if popular music is included for the express purpose of <u>leisure education</u> then it may well lose its connection with what we often think of as leisure. And this I think pinpoints the whole fallacy of education for leisure.

---

10. See Chapter VIII, section (c)

If leisure is understood as a form of pleasurable relaxation people do not need to be educated in it for in a way education is its very antithesis. Education suggests some form of positive mental activity whereas leisure can imply the very opposite state of mind. On the other hand if leisure is understood as 'spare time activity' then educated people will use this time as they see fit. But as I said earlier, who is to say exactly what this might be.

c) Music and Feeling

A number of contemporary curriculum innovators have put forward arguments in favour of arts education which emphasise the importance of developing in children such things as 'self-expression', 'self-knowing','a knowledge of subjective reality' and 'the life of feeling'. Although there are many different strands to this line of thought, a central one to constantly emerge is that education, as it takes place in school, tends to focus far too much on cognitive development and pays little attention to the affective side of man's nature. This type of view is expressed by Malcolm Ross in the Schools Council Working Paper 'Arts and the Adolescent' which is the report of a project team whose task it was to investigate arts education in secondary schools[11]. The traditional role of music in education, which they say emphasises 'expertise in performance','the ceremonial use of music' and 'conservation of the cultural heritage' is rejected in favour of a curriculum which 'should be concerned with the emotional development of the child through creative self-expression[12] (emphasis mine). This 'new' approach to arts education is to be developed not by providing teachers with packs of materials but through a 'conceptual framework' and a 'language' for arts curricula. This framework and language is to be found in more detail in Robert Witkin's The Intelligence of Feeling[13].

Witkin outlines a view of education based on a psychological account of knowing which draws heavily on the genetic epistemology

---

11. Ross, Working Paper 54. op. cit.

12. Ibid. p. 56

13. Robert Witkin. The Intelligence of Feeling. London: Heinemann, 1974

of Piaget. He distinguishes between 'object knowing' i.e. the knowledge individuals have of the objective world 'out there' and 'subject knowing' (the knowledge that a person has of his inner being) or subjective reality, which exists only because he exists. Individuals make sense of the world through process of 'adaptation' which involves the development of both object and subject knowing. For Witkin education is adaptation and he argues strongly that successful adaptation can occur only if proper consideration is given to the development of subjective reality or the life of feeling. He is of the opinion that present educational practice fails to take into account subjective knowing to the detriment of childrens development and psychological well-being. The creative arts are therefore seen as having a crucial educational function. It is through the making (i.e. creating) of art that people 'recall' their feeling and consequently gain further knowledge of their 'being'. Since this type of knowledge is essential to the process of adaptation, music and the arts have an indispensible role in a system of education.

In considering the writings of Ross and Witkin there are, from the point of view of justification of music, three central issues which are in need of further examination. These are:-

(i) The view of education

(ii) The theory of knowing

(iii) The rejection of the traditional role of arts in education

(i) The notion of education as adaptation seems to suggest some sort of process which is rather akin to therapy. Although Ross sees the therapeutic role of the arts as being only of peripheral interest[14] the impression of education as therapy remains in the

---

14. Ross. op. cit. p. 64

writings of both Ross and Witkin. It is interesting to note that Mary Warnock in reviewing Ross's later book The Creative Arts[15] (a reformulation and modification of the ideas referred to above) comes to the same conclusion[16]. If the 'educated man' is to be regarded as the 'well-adjusted' man then this needs much more explanation. Whilst one would not wish to deny the value of the arts in the treatment of mental illness it would certainly be very strange to say that a person who lacked artistic knowledge and experience was psychologically maladjusted. There is no logical or empirical connection between the arts and the mental health of normal people. Indeed it would not be hard to find examples of great painters, composers and writers who have been far from being emotionally stable. Of course, since the process of education is of its nature a purposive and ordered enterprise one might say that mental health is a necessary condition but it is nothing more than a specious argument to regard it as an educational aim.

If as Ross and Witkin suggest the basic creative process is the same in all art forms and that involvement in this process leads to the development of subjective knowing it is hard to see why they should be advocating the study of literature, poetry, visual art, music and so on. For surely any one art would serve this educational purpose. This, of course, is a general problem which arises out of this type of 'psychological' justification of arts education. In advocating a broad arts curriculum Ross and Witkin must surely be seeing this type of education as something more than the development of mental health. Although nothing is said about the intrinsic value of the arts in a sense this value must be pre-supposed.

---

15. Malcolm Ross. The Creative Arts. London: Heinemann, 1978

16. Mary Warnock. 'Art for Arts Sake?' Times Educational Supplement. 4 August, 1978

(ii) The separation of the 'self' (which is concerned with the knowing of objects) and 'being' (the knowing of feeling) appears, in the Witkin model, to fail to take into account the affective side of knowing in the sciences and the cognitive aspect of artistic knowing. Although this point is not entirely overlooked by Witkin many people might be of the opinion that the complexity of the inter-relationship of the cognitive and the affective is explained away all too neatly. As Louis Arnaud Reid has pointed out all knowledge has something of the affective about it[17]. It is mistaken to think of disciplines like Mathematics and Science as 'cold' intellectual forms of enquiry. Unfortunately, subjects in school are sometimes regarded in this sort of way by pupils (and possibly some teachers) but a truly committed mathematician will point to the 'beauty' of numbers and take pleasure in the elegance of proof. Indeed, as Dewey argued 'aésthetic experience' is by no means co..ed to the arts[18].

Witkin's dualistic view of mind becomes unacceptable when one starts to actually consider the nature of knowing. This is particularly so in the use of subject knowing and its supposed relation to artistic creation. The idea of the sensate impulse (feeling) being worked through an expressive medium to create feeling form which in turn helps the individual to know his subjective reality is highly speculative. How can we possibly determine exactly the way in which composers, writers, poets, painters actually produce art objects? This sort of technical explanation of creativity reveals a very limited understanding of the art world from within. It might match up with certain

---

17. Louis Arnaud Reid 'Literature and the arts as a unique form of knowledge'. Cambridge Journal of Education. Vol. 4. No. 3. Michaelmas, 1974. pp. 153-165

18. John Dewey. Art as Experience. New York: Capricorn Books, 1958 (first published 1934)

types of nineteenth century romanticism and notions of 'inspiration' and 'art for arts sake'. But to suggest that all creation can be accounted for in this way does seem to be a gross over simplification.

Further doubts concerning the validity of the idea of subject knowing (feeling) and its development through 'making' arise as a result of the almost total disregard of the fact that people who 'feel', or having a 'feeling for' music do so as a result of responding to it. Strangely Witkin argues that if children are to work their feeling through the medium of music then the sensate impulse should be 'set' within the context of some other medium such as painting or literature. This again seems to suggest a complete lack of 'inside' understanding of the arts. Witkins view of the creative process is rather like that of 'problem solving' which I referred to in Chapter I[19]. If we take a work like Brittens' War Requiem what are we to suppose? Is the complete work the result of a 'working through' of Britten's 'feeling' about war? And if it is did Britten 'know his being' more when he had completed the work? It is clearly impossible to answer questions of this order.

In practical terms one wonders how a curriculum based on this theory of the development of feeling would be evaluated. According to Ross 'progress would be measured in terms of the complexity of the sensate problem the pupil could handle'[20]. But what does this mean? One interpretation could be that pupils would develop more complex creative processes. However, as I argued earlier the

---

19. Chapter I. section (b)

20. Ross, Working Paper 54, op. cit. p. 60

only way of beginning to identify the process is by reference to the product[21]. But both Ross and Witkin claim that products are unimportant.

(iii) Regarding the rejection of the traditional role of arts in education it would be hard to disagree with the view that there has been an undue emphasis and expertise in performance. No doubt the paradigm of the virtuoso performer has dominated much instrumental and even class tuition to the detriment of many pupils. However, the condemnation of the 'ceremonial use of music' in school and the 'conservation of cultural heritage' needs to be looked at more closely.

In many schools, organisations such as the choir and orchestra play an important role in the life of the school community just as orchestras, brass bands, male voice choirs and so forth play a role in the life of a town or village. Such musical groups add something to the quality of everybody's lives and are not solely for the enjoyment of the participants. They reflect the life of feeling in a very real sense. It also needs to be remembered that through our 'cultural heritage' we retain a certain social unity that gives meaning to our society. We may not wish to advocate a curriculum based entirely on the works of the 'great masters', folk-songs or hymn tunes but surely such things are of some musical and aesthetic interest and contribute to making our society what it is. There does seem to be something a bit odd in saying on the one hand that education involves adapting to the environment and on the other that the cultural heritage has no place in a dynamic arts curriculum. The cultural heritage is very much part of the environment.

---

21. Chapter One. Section (b).

(d) Music and Values

During the past twenty years or so a number of educational philosophers, concentrating on the examination and analysis of the epistemological, social and ethical foundations of education, have emphasised the idea of education for its own sake rather than a systematic process leading to some vocational or other instrumental end. One of the most outstanding writers in this field has been Professor Richard Peters.

Although there is much talk of 'Peters' view' of education, this might be misleading because it could be inferred that he had formulated some sort of educational blueprint the purpose of which would be to prescribe educational practice. He has, in fact, produced no 'model'[22] but in exploring the various meanings of education and a whole range of related concepts, he has identified certain principles which have led to a much more ordered thinking in educational matters. In attempting to deal with the question of the justification of music in education I shall draw on some of his ideas as a starting point.

Peters suggests that our present concept of education is very much tied up with the idea of the ideal, all-round personality which has grown out of the nineteenth century conception of the 'educated man' as somebody who is developed morally, intellectually and spiritually[23]. At various times he has likened education to 'reform' in that both words imply making people 'better' in some way although no specific process is laid down regarding how this should be

---

22. See James Gribble. Introduction to Philosophy of Education. Boston: Allyn & Bacon, 1969. p. 13

23. R.S. Peters. 'Education and the educated man' in R.F. Dearden, P.H. Hirst & R.S. Peters (eds) Education and the Development of Reason. Routledge, 1972. pp. 3-18

achieved. What is suggested is a 'family' of processes that together contribute to the bringing about of a 'desirable state'. The concepts of reform and education differ in that the former implies the 'bringing back' from some undesirable condition or way of life whereas the latter carries no such implication.

Education is seen as not simply introducing but 'initiating' people into activities that are considered to be worthwhile and valuable. In our present day society what is thought of as valuable will not only be basic 'life skills' but also moral values and certain types of knowledge. The notion of 'initiation' is important and leads us to distinguish between somebody who may be regarded as educated as opposed to one who is merely 'well-informed'. A well-informed person may have acquired certain facts and information without being on the 'inside' of a body of knowledge. It is possible for him to know things without having a proper understanding and appreciation of a particular discipline or mode of inquiry. For example, we may know a number of musical facts about composers or how to play notes on an instrument but not be in the position of having any real understanding of how music 'works' and what it is to be a musician. On Peters' view, one of the criteria of education would be 'knowledge with understanding' which means that the individual will see his knowledge in a particular way. He will appreciate its 'significance'; he will 'care' about it and be able to refer to it; he will recognise the appropriate principles of procedure. However, a person might understand Science and History but be ignorant of other areas of knowledge and human experience. Peters argues that if this were the case then such a person would not be regarded as educated for education implies a wide range of understanding or 'cognitive perspective' as he calls

it[24]. This is not to suggest that an educated person would have a 'specialist' knowledge of every possible field but he would have a depth and breadth of understanding. The essential characteristic of his world view would be a commitment to the pursuit of truth.

From the point of view of the selection of curriculum content the direct implication arising out of Peters' analysis is that pupils should follow a broad programme of study. Certainly some aspects of a broad programme would be valuable in the sense that they provide children with numeracy and literacy skills necessary in an industrial society. But curriculum activities require justification in the sense that they somehow reflect the ideal of the educated man as one who demonstrates a concern for truth. As I indicated earlier an understanding of the world is to be acquired through knowledge and this leads Peters to conclude that the person who is trying to decide on the selection of curriculum content and seriously asks the question 'what is worthwhile?' is necessarily committed to those cognitive activities such as history, mathematics, science, etc. (i.e. different types of knowledge) out of which the question arises and with which the question might be answered. This sort of transcendental argument (which has, in fact, been severely criticised[25]) could not be used to support the justification of music in education. Indeed, Peters makes it clear that although perhaps literature and poetry are

> 'developments of a dimension of awareness of the world ... other arts, like music, may be creating, as it were, another world to be aware of. The latter would, therefore be more like games than science or history'[26].

---

24. Peters. op. cit.

25. See Wilson. 'In Defence of Bingo'. British Journal of Educational Studies. Vol. 15. No. 1. February 1967. pp. 5-27

26. R.S. Peters. Ethics and Education. London: Allen and Unwin, 1966. p. 163

In spite of these difficulties the idea of the arts as a type of knowledge has been taken up by other philosophers. One of the most famous and influential writers to do this has been Paul Hirst who rather like Peters sees education as being concerned essentially with the development of mind through the acquisition and understanding of knowledge[27]. Hirst has set forth seven distinct 'forms' which characterise our different modes of thinking and argues that a liberal education should reflect these logically distinct areas. The forms - mathematics, natural sciences, human sciences, history, literature and the fine arts, religion and philosophy - are distinct because of their central concepts, logical structures, truth criteria and methods of procedure. It is important to recognise that Hirst is not talking about school subjects. His interest is in the distinct ways through which we come to know the world and the implication for curriculum planning is that a properly balanced educational programme would be designed in such a way that pupils would gain experience and understanding of each of the forms. Although this view of education could be seen as providing a justification for a study of the arts it does not automatically follow that music itself should feature as a curriculum subject. The arts as a form of knowledge consist of the various disciplines - literature, painting, music, poetry and so on - and there seems to be no reason why any one of these disciplines should not be selected as an example of artistic knowledge. The same point was made about Witkins analysis of artistic knowing in the previous section. What it is exactly that all arts disciplines have in common in Hirsts terms of concepts, structures, standards of truth and procedures is not at

---

27. Paul Hirst. 'Liberal Education and the Nature of Knowledge' in Reginald D. Archambault (ed.) Philosophical Analysis and Education. London: Routledge, 1965. pp. 113-138

all clear and when one thinks of the enormous differences between, say, music and painting and difficulties of the thesis become apparent. However, I shall attempt to argue later that music can be regarded as a type of knowledge but rather differently from the way in which Hirst understands it[28].

The essential point being made by both Hirst and Peters is that there exists a strong conceptual connection between education and intrinsically valuable or worthwhile activities and that this should provide the basis for the selection of curriculum content. A very different approach to the justification of the arts in education, although still on the theme of 'intrinsic value', has been developed by Louis Arnaud Reid[29]. He starts by asserting that if the value of the arts in a liberal education is 'intrinsic' then it is in the arts themselves that their justification is to be found. Reid himself has been engaged in the philosophy of aesthetics for over fifty years and I shall be looking at his writings in some detail later[30]. He is highly critical of much current educational thinking which, he claims, misrepresents the nature of art. The arts, he argues, are of course significant in a private and subjective sense. But they are not just valuable because of this. The significance of the arts is that they are the 'expressive embodiment' of 'values'. Values he describes as 'objects of interest' or 'things we care about'. However, these embodied values cannot be truly appreciated from 'outside' - 'the intrinsic value of the arts can only be known by experiencing it, through them, directly'[31]. In other words attempts at justification through some sort of 'outside' logical argument are necessarily

---

28. See Chapter V.

29. Louis Arnaud Reid 'The Intrinsic Value of the Arts in the Education of Children'. National Society for Arts Education. Vol. III. No. 2. June 1980. pp. 11-14

30. See Chapter V.

31. Reid. op. cit. (Note 29)

limited.

The conclusion to be drawn from Reid's position is that if a person were to ask about the justification of music in the curriculum the educator would have to direct the inquirer to some sort of musical activity. Although this might seem somewhat fanciful it is no more so than the tight transcendental argument offered by Peters. Reid's view might not appeal to the philistine but it does offer a basis for arts education.

(e) Conclusion

With the large number of subject matters available to the curriculum planner, the selection of curriculum content is necessarily a complicated task. In examining the justification of music, I have outlined three sorts of arguments based on what may be described as sociological, psychological and philosophical theories of education. The general weakness of these theoretical approaches is that, on their own, they are removed from the reality of education as it takes place in schools. That educational practice cannot be determined by reference to any one of the major educational disciplines is at the heart of Schwab's criticism of much current curriculum thinking which was discussed in the preceding chapter[32].

The view which underpins the thinking in this study is that central to a liberal education is the notion of the development of mind. By 'liberal' I mean a form of education which aims at introducing children to a wide range of experiences and is suitable for all rather than a selected group such as the specially gifted or less able. This type of education might also be seen as being concerned with the development of future leisure pursuits, awareness of a common culture, personal life skills, vocational interests and other things besides. In such a scheme of things, music and the arts could be justified for various reasons. David Aspin has put forward a very eloquent argument in favour of arts education suggesting that the arts contribute in any number of ways to the quality of our lives and should therefore be part of childrens school experiences:

> '... the arts give us a point of reference and a sense of identification with our society and its culture, an awareness of our roots, of the richness of what is and of the complexities of what might be, with untold illuminations of objects and people that transform our view of them and

---

32. See Chapter II, section (b).

> so significantly alter our world ... they enable us to transcend the pragmatic pre-occupations of the struggle for existence, to dignify our lives and beautify our surroundings, to add innumerable possibilities of vividness, intensity and personal enrichment to the existence of all'33.

Few music teachers or arts educators would disagree with these sentiments. Nevertheless, it is impossible to develop an overwhelming argument to justify the inclusion of music in the curriculum and perhaps any such attempt is ultimately misconceived. At the present time when arts curricula are in some jeopardy because of economic constraints there is an increasing temptation to expound strongly argued justifications in order to preserve their curriculum status. The danger of the 'rescue operation' type of justification is not only that unrealistic claims for the arts may be made but also that the essential nature of the arts and the quality of aesthetic experience can become distorted. By adopting any one of the positions outlined in the preceding sections too readily or uncritically this could well arise. From the point of view of curriculum development in music education the most significant thing about justification is the type of practice it implies. The three types of justification discussed seem to lead to different aims and practices. A consideration of this fundamental issue is the concern of the next chapter.

---

33. David Aspin. 'Utility is Not Enough: The Arts in the School Curriculum' in John White et al., No Minister: A Critique of the D.E.S. paper, the School Curriculum. Bedford Way Papers. No. 4. University of London Institute of Education, 1981. pp. 40-51.

CHAPTER IV

AIMS IN MUSIC EDUCATION

a) The Problem of Aims

So far a distinction has been drawn between the justification of music in a liberal education and the aims of a system of music education. Whilst these two issues are obviously closely related, it has been suggested that the former is inevitably part of a more general view of education. Clearly any general position will influence how one sees education in a particular subject area. For example, if education is to be understood as a preparation for adult life then programmes of music study, if they are to count as music education, will have to incorporate this general principle in some way. Of course, people subscribing to this sort of educational perspective might argue that music provided pupils with periods of relaxation which helped them to pursue other more important activities with renewed vigour and enthusiasm. If this were the case then the study of music would simply be an aid to education rather than music education itself. The purpose of this chapter is to explore further the concept of music education and identify its possible aims.

Before embarking on this it will be necessary to consider a little more fully the notion of aims in education. One of the difficulties associated with this topic is that the word 'aim' tends to suggest some type of 'end-state' to be achieved. It is quite usual for 'aims' to be closely associated with objectives but there does seem to be a common agreement amongst curriculum theorists that the former term relates to a more general level of purpose whilst the latter specifies particular or more short-term learning outcomes. Nevertheless, the term 'aims' still retains the idea of a 'target' or 'goal' to be reached. It is sometimes stated, for example, that the aim of music education is to make children

'musically aware' or 'aesthetically responsive' as if these were worthy states of mind, of a fairly broad nature, to be attained after a period of time and as a result of a course of study. Quite naturally, any teacher of music would be pleased if he were able to identify such qualities in his pupils' behaviour, but there is something rather odd in thinking of 'awareness' and 'responsiveness' as simply end achievements. We would hardly engage pupils in a programme of musical studies without constantly trying to help them to be responsive and aware since these behaviours mark out part of what it is to be engaged in musical activities. The point has been made by Richard Peters that the aims of education are, properly speaking, incorporated in the process of education, and that much of the debate about aims is really to do with what are considered to be justifiable and desirable educational procedures[1]. In a not entirely dissimilar way, it was Dewey who argued that the only aim in education was to help individuals to continue their education[2]. What he was intimating was that education does not have final conclusions but is a continuing process of growth through experience and it is the quality of those experiences that makes them educational or otherwise.

With these points in mind, the term aim, within the context of the present discussion will be used in the sense of attempting to specify what it is that music education would seem to be concerned with. In other words it is an attempt to focus more clearly on the nature of the enterprise. In the Introduction to this Part of the thesis I tentatively suggested that all musical activities in school could be regarded as forms of music education in so far

---

1. Richard Peters. 'Farewell to aims?'. London Educational Review. Vol. 2. No. 3. Autumn, 1973, pp. 1-4

2. John Dewey. Democracy and Education. New York: Macmillan, 1916. Ch. 8

as they are seen as providing children with opportunities to acquire experience, knowledge and understanding of music. However, in any debate on music education it soon becomes clear that not everybody would share this view. There are alternative ideas about the aims of music education which in turn indicate different types and styles of curricula.

b) Alternative Aims

Three different justifications for music as a curriculum subject have been outlined and it has been suggested that each is underpinned by a particular conception of education. These may be described as (i) education as 'preparation' for adult life (ii) education as 'adaptation' to the environment and (iii) education as 'initiation' into a worthwhile or valuable form of life. It has been further suggested that within the framework of these different positions, music study, if it is to be regarded as music education must necessarily reflect the general principle. On the first account, music education would have to be the development of techniques that would enable pupils to participate in activities such as choirs, orchestras, ensembles, pop groups, brass bands and so on. At the very least programmes would be required to provide experiences geared towards helping children to become better 'consumers' of music. Ideally, this form of music education could be called the development of good general musicianship. The second view of education, namely 'adaptation', leads quite explicitly to courses in which pupils would be encouraged to explore music through compositional activities although the criterion of validity of such work would not be in terms of musical compositions produced but rather the 'feeling qualities' exhibited in behaviour (although it is not clear how these 'qualities' would be identified). The third position suggests an 'immersion' into the discipline of music with the emphasis on a fostering of 'musical understanding' since this is what it is to be on the 'inside' of a discipline.

In practical terms the type of programme derived from the first and third accounts of education might well be very similar in content whereas that arising from the second would tend to be

restricted to one particular type of activity, namely, creative music making. This similarity in aims (i.e. style of content of music education) emerging from education as preparation and education as initiation into worthwhile activities, occurs because, strictly speaking the former actually pre-supposes the later. If we are preparing people for life we have to chose certain things to prepare them in. The fact that we advocate music and the arts as leisure pursuits, rather than things like horse racing and card games (both popular leisure pastimes) would indicate that within an <u>educational</u> context some activities are regarded as being more worthwhile than others. It could be argued that preparing people for leisure pursuits is just another way of introducing them to worthwhile activities. If this is the case then the aims of music education will be very similar, if not identical, in spite of seemingly different conceptions of education.

The same sort of argument could apply equally to the notion of education as adaptation with its emphasis on the importance of developing the 'life of feeling'. It makes no sense to talk of feeling as some mysterious form of mental functioning. We feel <u>about things</u> and as educators we direct pupils to things which we consider to be <u>worth</u> feeling about.

The major problem arising from the idea of education as adaptation is the dualism of 'knowing' and 'feeling' and the supposed relationship of the arts to feeling. A similar dualistic approach has been adopted by John Paynter who distinguishes between 'convergent' and 'divergent' thinking which in turn leads him to differentiate between what he calls 'musical education' and 'music in education' each of which has distinctive and essentially

opposite aims[3].

Paynter argues that musical education is to be equated with the 'training of musicians' and is the sort of enterprise that takes place in conservatoires, universities and other specialist institutions. This form of specialised training is concerned largely with the acquisition of musical skills, techniques and knowledge 'about' music. These are seen as 'convergent' thinking processes which he contrasts with 'divergent' styles such as 'imaginativeness', 'inventiveness' and 'creativeness'. Paynter goes on to suggest that specialised training (i.e. 'convergent' musical education) is only really suitable for a minority of talented and motivated pupils and that many school music teachers may well have made the mistake of thinking that music in school, as it takes place in class lessons, should be based on conventional notions of music study. Not only does he see this approach as being inappropriate for the majority of pupils but he also considers it to be one of the causes of rejection of music in school. Paynters concept of music in education leads to a very different view of class lessons. He suggests that it implies a programme designed to meet the needs of all children and is to do with the role of music in the pupils 'general' education, which he states, should be concerned with the developmentof the individuals 'convergent' and 'divergent' thought processes. The arts have a special role to play in this latter respect whilst other 'information' subjects (not actually defined) are more applicable to the former. It is this sort of thinking and view of education which underpins his proposals for a particular kind of programme, namely one in which

---

3. John Paynter. 'The Role of Creativity in the School Music Curriculum' in Michael Burnett (ed.) Music Education Review. Vol. I. London: Chappell & Co., 1977. p. 3-26

there is considerable emphasis on creative or experimental music making, rather than traditional musical 'training' and 'knowledge about' music. The aim and purpose of music as a curriculum subject is the development of 'divergent' thinking in pupils. But this position meets with the same sort of objection as Witkin's idea of the development of feeling. It can only make sense to talk of people *thinking* divergently with reference to a specific area of knowledge or experience.

Presumably, Paynter is referring to divergent thinking i.e. imaginativeness and inventiveness, in connection with musical activities. The difficulty of aims arising out of his analysis seem to stem from the fact that he equates musical 'training' with musical 'education'. The differences between the concepts of training and education have been comprehensively outlined by Peters who makes the point that 'trained' may be seen as being related to some extrinsic end such as 'the development of competence in a limited skill', whereas 'educated' suggests a linkage with a wider system of beliefs[4]. How might these ideas apply to the field of music education? We might 'train' children to play certain notes on instruments, to internalise pitch relationships or identify different timbres. However, in so doing there is no suggestion that any of these should be seen as ends in themselves. Ideally, we would regard the acquisition of such skills as being necessary to the process of helping pupils to come to know, understand and respect the rules, methods and procedures in those activities which constitute the discipline of music. It is through knowing how to act, and by exhibiting responses, in musical situations

---

4. Richard Peters. Ethics and Education. London: Allen and Unwin Ltd., 1966. Ch. I

that characterises in the individual what is known as 'musical understanding' and is the mark of what we might be inclined to call a 'musically educated' person. For one reason or another it is only recently that we have started to talk about people as being musically educated. In fact we still say that a person is following a course at a music college in order to be trained (rather than educated) as a singer or instrumentalist. However, we do not mean that he is expecting to acquire merely a technique through a series of narrow musical encounters. Our use of the word training in this sort of context simply identifies the main direction of his interest. It does not rule out the idea of education in its wider sense. Indeed if such a person did not acquire some sense of taste, sensitive and imaginative style and a general interest in music, we would probably conclude that the course of study had been limited and that he was not properly committed to and prepared for the music profession. We are frequently critical of those performers who display only a good technique and also those narrow minded specialists who seem to neither know nor care about music beyond their particular area of expertise. Central to the idea of musical education (the very thing that we expect of a musician) is the development of 'imaginativeness' and 'sensitivity'.

Although at first sight different justifications for music in education appear to imply alternative aims in music education I have attempted to show that at the heart of these justifications is the notion of 'worthwhileness'. Consequently the aims of music education are to be found in the nature of musical activity and may be best described as the <u>development of musicianship</u> rather than some form of mental excellence existing <u>in vacuo</u>. Popular slogans such as 'imaginativeness' and 'inventiveness' are often

taken up with enthusiasm by arts educators since they are seen as investing the arts with some special significance. Of course it needs to be remembered that these styles of thinking apply to all areas of activity and experience that constitute curricula. The notion of 'information' subjects, referred to earlier, seems to suggest that some parts of the curriculum are to be regarded as largely to do with the accumulation of facts. But no proper study of a school subject or discipline is only this, and it is possible and indeed educationally desirable to encourage children to think imaginatively and sensitively in any area. It would, of course, sound very peculiar to talk about an 'inventive' historian as this might imply that a person was mischievously constructing history. However, one might think of an 'imaginative' historian as somebody who could look at historical evidence in a particular way and shed new light on events or movements. We do refer to 'imaginative scientists' as people who are able to see new connections or find novel solutions to problems.

The point is that these 'excellencies' are not confined to the arts. It has to be admitted that in musical situations they are often overlooked and good musicianship is sometimes thought of as a display of skills. The ability to approach music and musical activity with something more than just skill is often described as musicality. I have chosen to refer to this as <u>musical understanding</u> and in trying to define aims in music education it is important to explore the notion of understanding in music more fully. (See Chapter V) Certainly musical understanding is <u>not</u> to be associated with 'knowing about' music, that is the study of such things as the lives of composers, instruments of the orchestra, acoustics, 'theory', 'rudiments' and so on. Undoubtedly, as Paynter and others have rightly pointed out, a great deal of music teaching does centre on

this aspect of music and is more like the study of musicology. Perhaps one of the reasons for this is that some teachers feel this type of work makes school music somehow 'academically respectable' but it has to be agreed that if music education is restricted to musicological enquiries then pupils are not being introduced to the discipline of music. Whatever form or style music education takes it must necessarily be concerned with 'direct contact' with music[5].

I suggested at the outset that the view of all forms of music making in school being considered as aspects of music education might be problematic but I have attempted to show that musical activities, if they are to be educational, must have a common aim and that will be the development of musicianship in the broadest sense. Such a view is shared by Ian Lawrence who has argued that

> 'the difficulties in defining objectives in music education are increased by arguments which overlook its central aim, which must be to educate musicians, regardless of whether they may wish to devote their lives exclusively to music'[6]. (emphasis mine).

There will, of course, be a variety of methods available to teachers designed to realise these aims. It is perhaps unfortunate that new methods of music teaching, are sometimes based on insufficiently developed views of education which can easily obscure and distort the aims.

---

5. I develop this point in the following chapter.

6. Ian Lawrence. Composers and the Nature of Music Education. London: Scolar Press, 1978, p. 184

(c) Conclusions

To talk about aims in music education is another way of referring to what it is that characterises musical activities in schools. It often seems that different justifications for music education lead to alternative aims and different types of curriculum activities. The position to be elaborated throughout this study is that music education is the development of musicianship, central to which is the idea of musical understanding. Older views of musicianship which place undue emphasis on skills and disregard musicality are an insufficient basis for music education as is also an undue concentration on musicological studies. The task for the curriculum worker is to identify the nature of musical understanding and this requires an investigation into music and musical activity. It could be said that the aims of music education are to be found in music itself. This type of inquiry constitutes what might be called the background to the music curriculum and forms the next part of the thesis.

PART THREE

MUSIC AND MUSICAL ACTIVITY

INTRODUCTION

Central to the study of the music curriculum is an examination of music and musical activity. The task is complicated by the fact that over a long period of time many people have endeavoured to probe the 'mysteries' of music and this has resulted in a wide diversity of theory and opinion. Traditionally, musicians, philosophers and aestheticians have turned their attention to topics such as the meaning in music, its connection with emotional states and its significance in human development and civilisation. There is a long history of psychological investigations into musical ability, the musical personality, learning in music, the creative act, musical response, preference, taste and many other issues. In recent years, sociologists have not been content with describing and analysing the social conditions in which musical activities occur but have also extended their interests to those aesthetic areas which were previously regarded as the concern of philosophers and musicians.

The curriculum planner faces the problem of having to draw on a large variety of different sorts of inquiries that are likely to have implications for, and a bearing on, the practice of music education. Quite obviously it is impossible to take into account every type of philosophical, psychological or sociological theory that might relate to curriculum design and music teaching. Consequently, the purpose of the following three chapters is to try to put together a network of ideas that relate ultimately in a practical way to the planning and operation of the curriculum.

In adopting this sort of inter-disciplinary approach it is inevitable that certain issues will be omitted and others treated in a less detailed manner than may be thought desirable or necessary. Curriculum investigations are, of course, concerned with practical matters and therefore workers in the field select areas of inquiry which they

see as being of significance in illuminating practical situations. Different selections could be made from those chosen here which in turn would relate to different sorts of curriculum questions. Although some issues cannot be dealt with in the extended manner they obviously merit it is intended that their treatment should be sufficiently detailed to avoid the charge of superficiality. As was pointed out in Part Two there is always a danger of applying theoretical ideas to practice when those ideas have not been adequately examined. Equally, it is often felt by practitioners that certain lines of investigation may at times seem rather remote and removed from practical reality. The purpose of curriculum studies is to make the connections between theory and practice more apparent.

CHAPTER V

PHILOSOPHICAL PERSPECTIVES

(a) Some basic considerations

Because of its very nature, music is a strange and elusive phenomenon to talk or write about and many people, particularly musicians, may well regard any attempt to do so as misconceived and largely a waste of time. It might be claimed that music, in its different forms, is a highly refined artefact which has acquired a special significance in our complex lives and in order to understand it more fully we need to be involved in various types of musical activities. No doubt there is much to commend this point of view. Certainly orchestral players and choralists tend to get very irritated when conductors indulge in long tedious accounts of a composers supposed psychological make-up or dwell on the social conditions under which particular compositions were created, rather than getting on with the job of actually making music. Similarly, concert-goers are often completely mystified and misled by some of the esoteric writings of compilers of programme notes. It is, perhaps, always worth remembering that one of the characteristic features of the arts is that they retain something of a 'magic' which defies explanation.

However, in spite of these initial reservations it has to be accepted that the practice of aesthetic pursuits will be dependant on certain held assumptions and in an educational context it is important that these assumptions are carefully examined. When we start to look more closely at commonly held views about music it soon becomes apparent that there is a considerable amount of differing opinion regarding the nature of music and musical activity even amongst those who actively participate in it. The purpose of this chapter is therefore to inquire into some of these different views and attempt to

show how the findings of this inquiry might eventually relate to the practice of music education.

When one considers the wide range of types and styles of musical phenomena that are manifest in our society and in non-European cultures it is obvious enough that any neat definition of music is unlikely to be useful. That music is 'organised sound' or a 'collection of sounds and silences' there can be little doubt but such descriptions are so limited as to be virtually meaningless. Some writers have distinguished between musical 'materials' and 'elements'. Keith Swanwick, for example, illustrates this distinction in the following way[1]. A pile of bricks may be regarded as a 'material' whereas a wall made of bricks becomes an 'element' of a building. An organ pipe sounding a note for the organ tuner is a material but for the organist about to play a piece it becomes part of a musical element - 'a bit of phrase or figuration'. On this view, any sound or sounds may be seen as materials; it is what is done with the sounds in a musical context that transforms them into elements of music. What does the composer do? In practical terms he will have to select some sounds and reject or ignore others. He relates his chosen sounds in particular ways to ultimately produce some type of composition. This process is naturally governed by his intention and so it may be said that the necessary conditions for the existence of music are selection, relation and intention.

This sort of analysis certainly clears some of the ground but it also gives rise to a series of further issues (Swanwick, of course, is well aware of this and I shall refer to his work again later). By thinking of the necessary conditions alone it might be concluded

---

1. Keith Swanwick. A Basis for Music Education. Slough: N.F.E.R. 1979., pp. 8-9.

that anybody could take a series of sounds, relate them together, say that it was his intention so to do and therefore claim that he had produced a musical composition. Indeed, this somewhat crude idea appears to be at the heart of many proposals for creative music making since it is often suggested that children can and do work like composers when they are satisfying these conditions[2]. However, it would seem reasonable to suppose that not even the most fervent advocates of creativity in music education would want to say that as long as the 'composer' had a serious 'intention' his 'rejection' and 'selection' of sounds would automatically result in the production of an acceptable musical composition. Anybody who did actually subscribe to such a position could not really be said to hold a view of music at all since any and every combination of sounds could be music, in which case the word would cease to have any public meaning. The point is that although selection, relation and intention are necessary conditions for music they are not sufficient ones. For any sound structure to count as music it has to conform to certain acceptable criteria and the problem lies in trying to identify what these might be. It is often an especially acute problem when one is confronted with some contemporary music although within the framework of so-called classical tonality there are certain identifiable 'rules' for working with materials and elements. I do not mean the old rules of harmony and counterpoint which are to be found in textbooks and 'theory' manuals but rather a set of what might be called accepted paths which somehow set a limit to the use of materials and elements and consequently define the framework. We might look at the music of the great masters and marvel at their ingenuity and their ability to 'break the rules' and stretch the musical framework to its limits. But it nevertheless remains and this same principle

---

2. See Chapter 1, section (b)

applies in some way to all music of all cultures. What I am implying is that for sounds to be music rather than simply noises they must relate in a musically coherent manner. To put it another way - they have to combine to be somehow meaningful to those who hear them. The fact that some contemporary music does not seem to have this recognisable coherence has led writers like Hans Keller to regard such music as 'meaningless'[3]. Whether or not one is entirely in agreement with Keller he has, I think, highlighted an important issue which has significant implications for music education. Teachers would certainly have to be very careful in their choice of music for study for how could one possible justify the study of anything if it were meaningless. Such action would surely be completely contrary to any idea of education.

However, the whole issue of meaning in music is a complicated one and has been interpreted in different ways, ranging from the idea of music as simply a sensation, meaningful merely in the sense that it impinges on our consciousness in a hedonistic or therapeutic manner, to the much more precise conception of music as a form of language through which specific meanings are expressed or stated. Tied up with these ideas is the question of the relationship between music and human emotion. There exists a commonly help view, although it appears in different versions, that music is a 'language of the emotions'. More recently it has been suggested that if it can be shown that music is a language it may be possible to conceive of musical statements or propositions which could be judged true or false. In other words music might be regarded as a type of knowledge.

It is obvious enough that one is confronted here with a number of

---

3. Hans Keller, 'Wolfgand Amadeus Mozart' in Robert Simpson, (ed) The Symphony. Vol. 1. Harmondsworth: Penguin Books, 1966. p.64

complex and intriguing issues and in trying to explore some of these it will be necessary to cover some fairly well-trodden ground. Any attempt to thoroughly outline great theories of art such as formalism or expressionism is beyond the scope of this present study. I fully realise the danger in extracting particular aspects of these theories to support a line of argument and I also recognise that even within them there are often divisions and alternative viewpoints. No attempt will be made to construct a 'new theory' of music but by drawing on the writings of some musicians and aestheticians who are currently influential in educational circles, I shall try to identify something of the nature of music and in so doing present a personal perspective. This, in turn, will have a direct bearing on my subsequent proposals for the design and operation of music curricula.

b) Language, Meaning and Emotion

The idea that music might be a form of language, or even a number of languages, has been enthusiastically proposed by some writers and strongly denied by others. Certainly, it has been a popular view amongst a number of music educators who have seen it as the teachers task to instruct children in the 'reading', 'writing' and 'speaking' of the language. Such an approach is to be found quite clearly in the principles of music teaching formulated by Yorke Trotter[4] and it is also implicit in the work of Rousseau, Galin, Curwen and Kodaly. It needs to be remembered, however, that these educators were concerned with the development of musical literacy and aural awareness which they considered to be of central importance in their pupils' musicianship training. They found it convenient to liken the acquisition of musical skills, in particular the ability to sight sing, to the learning of reading and no doubt it is possible to find useful parallels in the two processes. Their consequent notion of music as language was what could be called a 'technical' conception. Similarly, when people refer to, say, the language of the classical era, by which they mean the acknowledged style of that period, there is no necessary implication that their use of the term language is anything other than metaphorical. However it is inevitable that when people think of music as a language they should start to compare it with ordinary language and consider the meanings that it conveys. It is at this point that the controversies arise.

One of the most celebrated exponents of the principle of music as language is Deryck Cooke who has maintained that music can and does impart very definite meanings[5]. Since Cooke's work is very well

---

4. Thomas Henry Yorke Trotter and Sidney Chapple. The York Trotter Principles of Musicianship. London: Bosworth, 1933

5. Deryck Cooke. The Language of Music. London: O.U.P. 1959

known I shall refer to his position only briefly. He gives copious examples of how composers have repeatedly used certain interval patterns to express words and feelings and suggests that 'within the orbit of tonality, composers have always been bound by certain expressive laws of the medium, laws which are analogous to those of language'[6]. Music is seen as a language of feeling imparting happiness, sadness, joy, sorrow and so on. Not only do certain interval patterns convey particular meanings (e.g. ascending 1-3-5 major - assertive emotion of joy), but complete compositions conform to musical 'laws' (e.g. it would be inconceivable for the Hallelujah Chorus to be in the minor mode). It is, of course, all too easy to over-simplify Cooke's valuable work and in so doing to trivialise many of the interesting interpretive insights he points to. However, his referentialist theory of meaning in music is open to two sorts of criticisms.

The first, as indicated by Bill Jones,[7] is that it lacks consistency. It is not difficult to find musical examples that seem to go counter to Cooke's view (equally there are plenty to support it). For instance, Rossini's 'cheerful' settings of particularly solemn words in Le Petit Messe Solonelle and the Stabat Mater would on Cooke's account appear not to conform to the laws of the medium. Indeed, it could be said that there is something odd and perhaps even unconvincing about this music and one might be led to wonder if it had been composed altogether seriously. The fact is, however, that we do not reject music of this type simply because it does not conform to our usual pre-conceived ideas of sacred music. Rather we tend to applaud it providing we consider it to be of musical

---

6. Cooke, op. cit. p.15

7. Bill Jones. 'Is music a language?'. British Journal of Aesthetics. Vol. 10, No. 2. April, 1970. pp 162-168.

worth. Our criteria of judgement do not seem to be those which Cooke implies and as Swanwick has put it 'music seems to possess a remarkable ability to speak for itself'[8]. Cooke himself is aware of the limitations of his 'vocabulary' of interval patterns and states that meanings will always finally depend on the context in which patterns are used. Certainly meanings in normal conceptual language do depend on the use of words and sentences in a context and I shall return to this important point later in the chapter. The essential difficulty with Cooke's thesis is that having gone to great lengths to show how various patterns do have definite meanings and by then saying that the meanings are likely to change according to context one is faced with the problem of not really knowing when 'original' meanings apply or when they might change in a particular contextual setting. This, of course, is a general problem in any referential theory of meaning.

The second sort of criticism to be levelled at Cooke's theory concerns the idea that music states the composers emotions which can and should be interpreted by listeners and performers. Again, we are presented with the notion of music as not really having a life of its own but as being a medium for stating something beyond it. What is not altogether clear is how far Cooke is actually saying something quite as straightforward as this. That music is derived directly from emotional states is a view that has gained wide acceptance and obviously bears the mark of romanticism. Undoubtedly, a great deal of music does have <u>something</u> to do with peoples' feelings but the seemingly direct relationship suggested by Cooke and others is regarded by many as either all too simple

---

8. Swanwick, op. cit. p. 15

or as a false account. Hindemith[9], writing some years before Cooke, firmly rejected the idea that music could be a medium for the expression of a composers feelings. In turn, Cooke, commenting on Hindemiths view, states that he is not talking about daily 'superficial' emotions but those which are 'deep, permanent and significant'[10]. Nevertheless, the direct relationship of some type of emotional state and musical composition remains an important part of Cooke's theory and the view meets with many objections. The most obvious is that whatever we may feel about a piece of music as we listen to it, the experience is very different from those feelings or emotions of fear, anger, sorrow and so on which are part of our experience in our daily lives.

An alternative, and extremely influential, type of explanation regarding the meaning of music is to be found in the writings of John Dewey who although not concerned specifically with music sees his theory of art as having a general applicability[11]. Dewey regards the human organism as being in a state of constant conflict with its environment. It cannot have immediate gratification of all needs and desires. However, without environmental resistance the self would not develop in the sense that it would not become aware of the self; it would not experience feeling, interest, fear, hope, disappointment or elation. According to Dewey, what is often thought of as an expression of emotion is nothing more than a mere 'discharging' or 'spewing-forth'; a laugh, a cry or a bad temper

---

9. Paul Hindemith. A Composers World. Havard: Havard University Press, 1952. p. 41

10. Cooke, op. cit. p. 16

11. John Dewey. Art As Experience. New York: Capricorn Books, 1958 (first published 1934)

are acts of 'self-exposure' rather than 'self-expression'. It is when emotional disturbances are transformed (not translated) into meaningful action that true expression occurs. This action is a process which requires an appropriate medium. At a fairly simple level the smile or the outstretched hand as signs of greeting are expressive of the joy or pleasure of seeing or meeting somebody. Artistic expression involves the working out of an impulse (i.e. a particular feeling) through a medium and the resulting object such as a work of art expresses meanings rather than states them. For Dewey, science states meanings whereas art expresses them. In order to distinguish between these two types of meaning (i.e. stated and expressed) Dewey says that 'the work of art certainly does not have that meaning which is had by flags when used to signal another ship. But it does have that possessed by flags when they are used to decorate the deck of a ship for a dance'[12].

What is important in Dewey's theory is the emphasis he places on experience by which he means a series of related and meaningful events. A work of art is not simply the art product. It only 'exists' when it lives in some individualised experience when there can be a 'creative collaboration' between the artists product and the spectator, and it is the nature of this collaboration which further reveals his theory of meaning. Referring to poetry, and by implication to other art forms as well he says:- 'A new poem is created by everyone who reads poetically'[13]. The consequent impression is that there is no one poem (or piece of music) but an infinite number. The crucial question is to what extent are these

---

12. Ibid. p. 83

13. Ibid. p. 108

individual creations of the work different. Dewey is not really clear on this point and if we accept his view too literally the consequent outcomes could be extremely confusing. For example, when a group of people are listening to a Mozart symphony they are, on Dewey's account, creating a number of different works. This being the case any sharing of experience (something which Dewey emphasises) could quite easily not occur. In fact there does appear to be a considerable measure of agreement, amongst those who listen to music, regarding the significance,and meaning, in particular works and it is, of course, this inter-subjectivity of agreement that leads to the notion of objectivity in artistic judgements, (a point I shall return to presently). In any case, there does seem to be some limit to the extent of individualised experience. If someone were to say that the opening of Mendelssohn's Italian Symphony conjured up ideas of death and tragedy we would surely show surprise no matter what view of art we might hold. There is an important sense in which the work itself determines the individuals experience.

For creative collaboration to occur Dewey argues that the beholder must go through experiences which are similar to those of the creators:

> 'We lay hold of the full import of a work of art only as we go through in our own vital processes the processes the artist went through in producing the work'[14].

This sort of statement is open to two possible interpretations. The first is that it might be held that the listener must experience the same tensions, insights, successes and frustrations which the producer experienced. However, as A.C. Smith[15] has indicated in a

---

14. Ibid. p. 325

15. A.C. Smith. 'The Aesthetics of John Dewey and Aesthetic Education' in Ralph Smith (ed) Aesthetics and Problems of Education. Urbana: University of Illinois Press, 1971. p. 64-85

commentary on Dewey, a work of art does not really give any clues about the artists' state of mind during the process of creation. The same point was made earlier in the analysis of the concept of creativity[16]. However, it may well be that Dewey is thinking of the respondents' experiences in a very general sense, i.e. the experiences of 'life' which, of course, he sees as being the source of all the arts. A second type of interpretation could be that the beholder should be involved in similar <u>activities</u> to those of the artist:

> 'The artist selected, simplified, clarified, abridged and condensed according to his interest. The beholder must go through these operations according to his point of view and interest. In both, an act of abstraction, that is of extraction, of what is significant takes place'[17].

This begins to sound remarkably like a plea for creative activities and it is not difficult to identify Dewey's influence on modern educational writers like Robert Witkin[18]. But there is an important difference between the two positions. Whereas Dewey is reflecting on the way in which individuals come to know, understand and feel the meanings in art, Witkin is more concerned with providing a psychological account of the process and in seeing the development of feeling <u>per se</u> as a dimension of mental health with the arts being 'used' to a therapeutic end.

There is a strong connection between Dewey's general theory of aesthetic meaning and the theory of musical meaning as outlined by Suzanne Langer. According to Mrs. Langer, music does not state emotions but is 'about' them or what she calls their 'logical

---

16. See Chapter I. Section (b)

17. Dewey. op. cit. p. 54

18. Robert Witkin. <u>The Intelligence of Feeling</u>. London: Heinemann Educational Books Ltd., 1974. Ch. 1

expression'[19]. She prefers to refer to the expression of human feeling in music as 'import' rather than 'meaning'. The reason for this is to avoid a referential view of meaning which she sees as being characteristic of ordinary language:

> 'Logically music has not the characteristic properties of language - - - separable terms with fixed connotations, and syntactical rules for deriving complex connotations without any loss to the constituent elements - - - - music has no literal meaning'[20].

The meanings in music are 'articulations of emotive, vital, sentient experiences'[21] which can be felt but not defined and are not 'conventionally fixed'. Dewey, of course, maintains that the arts are languages[22] not because they have those qualities described by Langer but because they are expressive forms of communication and 'say' things that cannot be 'said' in any other way. Whereas for Langer the notion of 'music as language' is logically unacceptable for Dewey it is necessary metaphor.

Another, and in <u>some</u> way similar view of musical meaning is that put forward by Louis Arnaud Reid who, like Langer is opposed to the idea that music <u>directly</u> expresses life meaning:

> 'The loudness, quickness, emphasis, pitch which occur in life <u>outside</u> music, have their expressive significance in relation to life situations - - - - But the 'same' characters, occurring in music, are musically embodied, and their meaning is changed into specific musical meaning no longer describable in life language'[23].

'Embodiment' is the key concept in Reid's theory and refers to <u>all</u> that goes into a work of art. It is not simply an expression of feeling; the meaning in a work is so bound up with the particular

---

19. Suzanne Langer. <u>Philosophy in a New Key</u>. Cambridge Mass: Havard University Press, 3rd edition, 1957, p. 218

20. Ibid. p. 232

21. Ibid. p. 240

22. Dewey, op. cit. Ch. VI

23. Louis Arnaud Reid. <u>Meaning in the Arts</u>. London: Allen and Unwin, 1969. p. 135

marks or sounds that it is impossible to state it adequately in any other way. Consequently, the only way to find the meaning is from 'within' art itself[24]. Regarding the relationship of emotion and feeling to art he is much more specific than either Dewey or Langer:

> 'I would say that art making is not only not concerned with ones emotions, but it is not primarily concerned with feeling or emotion at all (although -.- - this is not to deny that feeling and emotion are often in some way bound up with the making of art)'[25].

In spite of obvious differences there does seem to be a significant similarity between Dewey's 'private' meaning, Langer's notion of 'import' and (to a certain extent) Reid's concept of 'embodied meaning'. In each case the meaning is in art itself, non-referential but 'related' (in Reid's case rather less closely) to emotion and feeling. Keith Swanwick, in the tradition of Langer and Reid, in attempting to identify meaning in music more clearly has approached the problem experimentally[26]. He explicitly rejects Cooke's referential theory of meaning but holds that for anything to be meaningful at all there must be some sort of 'agreement' regarding the 'referents' of words or other symbols. In order to show how this might apply to music he established musical 'norms' or 'units' against which he placed rhythmic or melodic deviations described as 'events'. Rather than asking subjects to say how they 'felt about' units and events, Swanwick required them to indicate 'what the music was like' e.g. 'active' or 'passive', 'large' or 'small', 'happy' or 'sad'. He found that these types

---

24. See Chapter III. Section (d)

25. Louis Arnaud Reid. 'The Ninth Annual Foundation Lecture delivered at Bretton Hall, Wakefield, 3rd July, 1959. Yorkshire: West Riding Co. Council, 1959

26. Swanwick. Op. cit. pp. 16-19

of responses to a range of units and events by a large number of subjects showed a positive correlation and concluded that it is possible to talk in terms of meaning in music in the sense that certain sound structures do have a significance that people can share. The meaningfulness of music he sees as lying in its 'expressive gestures' and it is the ability to recognise these that enables people to make sense of musical forms. Expressive gestures, of course, exist within a stylistic framework and consequently an auditor must become familiar with the 'norms' and 'deviations' of the style in order to identify the meaning in particular works. However, this 'recognition' of music is to perceive its meaning only on one level which Swanwick describes as 'meaning to'. There is also a sense in which music 'moves' us and this results from our personal relationship with a <u>particular</u> work. In this situation a piece of music may be said to have 'meaning for' the individual.

The sorts of views so far referred to have been firmly rejected by those 'formalist' theorists who claim that much of the discussion about language, meaning and emotion, as applied to music, is largely misdirected. Stravinsky's[27] much quoted statement to the effect that music does not express anything serves to illustrate the formalist position, namely, that the significance of music <u>is the music</u> and any connection with anything extrinsic to it is incidental. Writers such as Edward Hanslick[28] and Paul Hindemith[29] who are often cited as two of the chief exponents of formalism, appear to be unanimous in their refusal to accept the idea of music as language. Hindemith is very clear on this point:

---

27. Igor Stravinsky. <u>Chronicles of My Life</u>. New York: Norton, 1936. pp. 91-2
28. Edward Hanslick. <u>The Beautiful in Music</u>. (1854) trans. Gustav Cohen. New York: Bobbs-Merril, Co., 1957
29. Hindemith, op. cit.

> 'music, due to the absence of any stable connotations in its messages of sound, does not have the properties of a language and cannot be used in the same sense as verbal communications are used'[30].

Obviously, Hindemith, like Suzanne Langer, regards the notion of music as a language as necessarily implying a referential theory of meaning. This point requires further examination.

A recent attempt to describe and explain meaning in music and the arts developed by Paul Hirst[31] at first sight appears to be very different from formalism but closer inspection reveals an interesting similarity. Hirst begins by suggesting that the arts may be seen as a number of languages of which music would be one. He argues that those who oppose the notion of the arts as languages do so because they subscribe to a view of language central to which is the idea of naming and reference. If it is possible to get rid of what he considers to be a very limited and mistaken theory of meaning, then one may be able to look at the arts in an entirely new light. Drawing on Wittgenstein's slogan 'the meaning is the use' Hirst proceeds to argue that:

> 'meaning and understanding exist in the use of language and are built up in the public use of symbols'[32].

In other words meaning exists in a particular context and does not depend on 'dictionary' definitions or agreed referents. Accordingly, music (and other art forms) might be seen as an example of what Wittgenstein called the 'language game'.

This could be a very fruitful way of approaching the meaning in music and is worthy of further consideration. In ordinary discourse meanings clearly do depend on the context in which words are used. But our understanding of non verbal pursuits, the thing that makes

---

30. Hindemith, p. 41

31. Paul Hirst. 'Literature and the Fine Arts as a unique form of Knowledge' in Knowledge and the Curriculum. London: Routledge, 1974. pp. 152-164

32. Ibid. p. 157

them meaningful, also depends on our understanding of the context in which they take place. Ordinary games provide a straightforward case. In a game like football, for example, the actions of the players do have meaning for those who understand the procedures and rules of the game. The significance of a long forward pass within the context of the game is meaningful for the players and spectators in so far as they understand the 'workings' of the game. The pass has no meaning beyond itself. For the outsider who knows nothing of football the long pass is nothing more than one of the players kicking the ball. The outsider cannot 'read' the game. I am not wishing to portray music as simply a game - there are too many obvious differences - but that it might be considered as a language game in that meanings of sounds depends on their use in a context does provide a useful guide to the practice of musical activity. I shall return to this point in the next section.

It must be recognised, however, that a basic problem arising out of this view of musical meaning is how far meaning can be reduced to the use of symbols in any symbolic system. Whilst agreeing with Hirst that language is not just a matter of using symbols which simply refer to objects or states of affairs which exist independently of them, Louis Arnaud Reid has pointed out that all languages do pre-suppose a world which is independent of our minds and which determines the truth and falsity of what we state[33]. Another problem with stretching the idea of language game to include music and other art forms is that although the meaning does certainly depend to a large extent on the context in which words and sentences are used there are nevertheless certain more general features of language such as its translatability and semantic and syntactical rules which make language language. Perhaps the biggest difficulty

---

33. Louis Arnaud Reid. 'The Arts as a unique form of Knowledge'. Cambridge Journal of Education. Vol. 4., No. 3., Michaelmas, 1974. pp. 153-165

is that in any language particular statements can be negated. It is impossible to see how this might apply to musical statements. Hirst's attempt to explain music and other art forms as languages is part of a wider exercise which is to provide a propositional theory of art. I shall consider this more fully in the following section.

(c) Music and Knowledge

Hirst's theory of art as languages leads him to hypothesize that musical statements (e.g. a Haydn symphony) may be regarded as propositions (knowing 'that') which have a parallel with propositions in science, mathematics and other forms of knowledge. Accordingly musical statements or propositions would employ the use of musical concepts in a special rule-governed way and could ultimately be judged to be either true or false. He does concede that this propositional account of art may not be the most important aspect of the arts: 'In art, enjoyment may be more important than anything else'[34].

In spite of the problems arising out of the notion of music as a language game and the limitations of 'meaning is the use' Hirst's position is worth pursuing since it provides a good starting point for the exploration of further issues. If we start with central concepts in music we might pick out things like pitch, rhythm, timbre and intensity as the most obvious. Now the learning of a subject matter does involve the ability to use concepts through which understanding is expressed. If we have the concepts of two, three, addition and 'the same as' then the proposition 'two plus three equals five' is meaningful. In order to understand the proposition 'Beethoven's first symphony is in the key of C Major' we must have acquired the concepts of symphony and tonality as well as many other concepts which symphony and tonality presuppose. But knowing this fact about Beethoven's first symphony does not constitute what we normally mean when we say that we 'know' a piece of music. To know an art work is to have some sort of 'relationship' with it. This point, which is central to my argument and my view of music, will

---

34. Hirst, op. cit. p. 152

be returned to shortly.

When musicians say that X has no concept of pitch what they mean is that X is not very good at responding to or interpreting certain sound structures in music; he cannot sight sing, play in tune, remember melodic phrases and so on. In short, his musical perception is somewhat limited. When Hirst is talking about concept in the arts he is, I think, using the term in a rather different way. He likens a pattern of notes to a word in ordinary discourse. Such patterns do not have meaning in the sense that separate words are said to have meaning. They do not refer to states of mind as Cooke would have it, nor to feeling qualities as Swanwick suggests, but then according to Hirst, language itself does not function like this anyway. It is the use to which marks and sounds are put that gives them meaning. Consequently, a musical proposition or statement would have meaning depending on how the concepts were used in a rule-governed context. But how would it be possible to say that any particular statement was either true or false? Hirst gets round what seems to be an insurmountable difficulty by arguing that criteria for truth depend on the kind of knowledge that one is concerned with-scientific, mathematical, moral and so on. Truth in the arts depends on the possibility of those who are on the 'inside' of the arts i.e. the cognescenti, being able to make objective judgements as to what counts as the correct use of artistic concepts and statements. At a fairly simple level this view might be quite acceptable. For example, in her manual on melody writing Annie Warburton shows how it is possible to make musical statements (i.e. melodies) which are, in fact, musical nonsense because rhythmic and melodic figures are used together in the wrong context[35]. On Hirst's

---

35. Annie Warburton. Melody Writing and Analysis. London: Longman, 1952. p. 1

account such statements would be false. These ideas of 'truth' and 'falsity' are similar to the notion of musical coherence, or lack of it, referred to at the beginning of the chapter[36].

This propositional view of music, although seemingly very plausible, fails to take into account the point that was made earlier, namely, that when we talk of 'knowing' an art work we are implying that we have some sort of relationship with it. As Louis Arnaud Reid has stated, some philosophers (including Hirst) assume that if something is to count as knowledge it must be of a propositional nature[37]. But, he argues, there are some types of knowledge that are not propositional, although propositional knowledge may be pre-supposed. Knowledge by <u>acquaintance</u> (what I referred to as 'having a relationship with') is of this type and knowledge of art is a <u>prima facie</u> example. The following quotation illustrates the point extremely clearly:

> 'To call it (artistic knowledge) enriched acquaintance only, denying it to be knowledge is only a verbal operation, a concession to a far-too-limited conception of knowledge, dominated by one form of it, the propositional. And the operation fails. For how does the 'enrichment' of aesthetic apprehension of the parts of a fugue, in relation to one another and the whole, grow from vagueness into clarity of understanding, if there is no growth of knowledge of the fugue (which is certainly not identical with the things I can say about it)? If this is not an increase of knowledge, if I do not know the fugue better, and so have more knowledge of it (and not merely about it) what is it? Is not the experience of emergent, aesthetic meaning an increase of knowledge?'[38]

The basic problem with a propositional view of music is that although it contains a certain logic it is clearly postulated from 'outside' of musical experience. Anybody seriously engaged in the

---

36. See section (a)

37. Reid, Meaning in the Arts. p. 211

38. Ibid. p. 211

practice of music will recognise the essential inportance of the acquaintance aspect of knowing. This type of knowledge is described in a variety of ways - 'feeling for', 'love of', 'liking', 'enjoyment' - but whichever term is used it refers to a relationship with an art work and characterises what is often called <u>aesthetic response</u>. 'Aesthetic' is a word which has acquired a number of different meanings but I am using it here to refer to that aspect of knowing which complements cognitive functioning and is sometimes designated as 'feeling'. To 'know' a piece of music is to respond to it cognitively i.e. to recognise its 'coherence', and also affectively i.e. to 'feel' it. Many people would argue that <u>all</u> knowing has these two dimensions to some extent. Whether or not this is so does not concern me here. Certainly all theories of art recognise the importance of feeling in artistic knowing although explanations of it are different.

Having argued, then, that to know a piece of music is to recognise its 'coherence' and at the same time to have a relationship with it, the next issue to consider is how these relationships might be built up. I want to suggest that the 'answer' is to be found in the performing and creating of music in which proper attention is given to what I shall call the <u>principles of procedure</u>. It is through attending to these procedures that music becomes meaningful and we can be said to know it. In adopting this stance I am, of course, reverting to the idea of the 'meaning is the use'. What I am saying is that it is <u>in</u> the use that relationships with music are established.

For the purpose of analysis I want to propose that principles of procedure may be put into four categories. The first is what may be described as <u>sub-musical procedures</u> and includes being aware of and attending to things like standing, sitting, holding music,

watching, starting, stopping and following. This is not a comprehensive list and in some ways such procedures may seem so obvious as to be hardly worth mentioning. All good musicians attend to such procedures automatically. But in individual instrumental or vocal tuition a great deal of time is spent on perfecting these procedures; in school and often in adult music societies teachers and conductors need to concentrate much effort in getting them 'right'. It is no exaggeration to say that many class singing lessons, for example, never really get off the ground simply because children are not 'sitting up' properly or not ready to start together. Similarly, intonation in ensemble groups can often be dramatically improved once the players are holding their instruments correctly. The point is that people do not do these things naturally. They have to be learned and are absolutely essential to disciplined musical activity.

The second category consists in attending to what might be called the 'basics' of music: pitch, rhythm, timbre and dynamics. In any performance or compositional activity much attention will be paid to these. Again, however, it is not uncommon to hear performances completely spoiled as a result of lack of attention to these basic aspects of music. Naturally, we will not expect young musicians to display, say, the rhythmic vitality that we might expect from a group of professional performers. But it is the <u>approach</u> to rhythm - in its widest sense - that is vital to any type of music making and which makes it meaningful. The same principle applies to the other 'basic' procedures in this category.

A third category of procedures will be attending to the '<u>formal</u>' qualities in music:- structure, balance, design, instrumentation, style and form. The performance of a motet by Palestrina or a part song by Britten will be dependent on an awareness of the stylistic

norms and conventions to be found in the music of these composers. Any instrumental composition will take into account the technical limitations and possible uses of instruments. All compositions, at any level, require balance, structure, coherence and sense of design and all performances will be determined by these qualities in a particular piece of music.

Finally, the essence of musical experience is the ability to 'feel' the expressive qualities of music. It is the experience of phrase shape, rise and fall, attack, tension, movement, flow. Whether or not these expressive qualities are derived from life feelings is, in actuality, relatively unimportant. What is important is that these feeling procedures cannot be described - they can only be experienced in 'use'.

In outlining these principles of procedure I have referred to performing and composing music. My argument is that by attending to these procedures musical activities have their meaning and I think the same applies to listening to music i.e. performances of works, but in a slightly different way. Consider, for example, the opening bars of Bach's great Organ Toccata in D Minor. The meaning lies in the attack - a call to attention - the placing of the silences - the downward rush of the demisemiquaver passages. This is the meaning in the use. The way in which we come to be aware of the 'attack' is by having been involved in many musical situations that involve attack. It is not very helpful to say to people 'listen to the attack' unless they have some idea of what 'attack' in music actually consists of. Listening to music becomes meaningful when we get the 'feel' of it, recognise its design, tonality and so on. The principles of procedure in performing and composition have their 'correlates' in the activity of listening to music. In other words, when we listen to a composition we 're-live'

them. Of course, I am not suggesting that music is 'meaningless' to those people who have not been involved in performing or creating activities. Clearly, this is not the case since there are many people who are active listeners but have had no experience of 'making' music. I am simply hypothesising that practical activities are likely to enhance our experience of 'realised forms'.

At this stage two further points require amplification. First, I do not intend to imply that the principles of procedure in musical activity assume a hierarchical structure although as I suggested earlier many forms of music making do not make much headway because the participants are unaware of the sub-musical procedures. Secondly, it might be held that acquaintance knowledge is in fact an outcome of the procedures. I would want to argue that acquaintance knowledge is what is sometimes called 'experiential knowledge' and that to know music is always to be in direct contact with it. This, I think, is what Dewey is meaning when he says that works of art only exist in some 'individualised experience'[39]. Of course, it would be foolish to deny that we take away with us memories or schemata of every artistic experience. Indeed these must be of vital importance in the development of musical knowing as described above since the same principles of procedure apply to all knowing at all levels.

The activities of performance, composing and listening depend on people bringing with them certain skills necessary for the operation of activities. Musical activity requires a great deal of 'know-how' and without such skill there is a definite limit to what can be achieved. What I have called procedures are sometimes known as skills. Within the context of this discussion I shall use the term

---

39. Dewey. op, cit. p. 108.

'skill' to refer to those 'abilities' which enable people to participate in procedures. Again, for the purpose of analysis, skills may be divided into three types:- aural, translative, manipulative. Aural skills will include the ability to identify an instrumental timbre, to distinguish between major and minor modes, to identify a type of cadence, to remember increasingly complicated rhythmic, melodic and harmonic sequences. Translative skills refer to the ability to sing at sight, follow a score, write down rhythms and melodies from dictation. Manipulative skills include knowing how to sing or play an instrument in the technical sense. Most musical skills have aural, translative and manipulative dimensions. Sight singing, for example, requires people to be able to sing in tune (aural) read notation (translative) and control the voice (manipulative). Lack of ability in one aspect of the skill is likely to affect another. Musical skills are important in so far as they enable people to participate in activities through which musical understanding is achieved. Even at a very elementary level activities will depend on the skill of the participants. A child playing simple tunes by rote on chime bars must at least know how to manipulate the instrument and have also acquired the aural skill of recognising and memorising a pattern of sounds. Although it might be possible to perform fairly complicated choral music without any knowledge of how to use notation the process will obviously be far more expedient if the notation can be translated. <u>Activities are characterised by principles of procedure; skills may be seen as those abilities which enhance and allow greater freedom in procedures</u>.

Throughout this section the emphasis has been placed on acquaintance knowledge as characterising musical understanding. It must be recognised that propositional knowledge does play <u>a part</u> in that understanding. Knowledge about the social conditions under which a

composer worked, his personal circumstances and factors influencing his motivation and inspiration may well contribute to our experience of his music. Nevertheless, one can imagine somebody who knows a great deal <u>about</u> music but has little musical understanding in the sense discussed above; a musicologist might be such a person.

In considering music as a type of knowledge with the three dimensions of 'acquaintance', 'know-how', and 'know-that' it is important to recognise that each does not exist in isolation. They are inter-dependent, inter-related and inter-active.

(d) Conclusions

Undoubtedly, the practice of teaching will be determined by the teachers view of meaning in music but to what extent this is so is not immediately clear. Bennett Reimer has suggested that much music teaching rests on either referentialist or formalist assumptions[40]. It is not difficult to identify the influence of extreme forms of referentialism where teachers employ 'stories' and 'pictures' in their methodologies and in the light of the attitude to meaning outlined in the preceding sections it would be hard to support this type of approach. Reimer indicates that the 'academic' study of music, an emphasis on the 'intellectual' aspects of art and a concentration on the teaching of specially talented pupils may be attributed to formalist theories. No doubt much practice is along these lines but the connection this has with formalist views of music is hard to see. In fact, a very different interpretation of formalist principles could be made. Certainly composers like Stravinsky, Schoenberg and Hindemith all insist on introducing people to direct experience of music and are generally critical of formal academic approaches[41]. Hindemith is particularly opposed to specialisation in musical education, be it in performance or composition, and his famous manual on aural training is quite clearly not designed for a musical elite[42].

Certainly it is important for music educationists to develop a clearer conception of the nature of music and musical experience. What all theories of music point to is that for pupils to get on

---

40. Bennett Reimer. A Philosophy of Music Education. Englewood Cliffs, New Jersey: Prentice Hall Inc. 1970. p. 22

41. See Ian Lawrence. Composers and the Nature of Music Education. London: Scolar Press. pp. 137-155

42. Paul Hindemith. Elementary Training for Musicians. London: Schott, 1949

the 'inside' of the discipline they need to have direct experience of music rather than acquire information about it. I have attempted to argue that the meaning of music is to be found in its 'use' and that music may be regarded as a type of knowledge. The implications of this position for curriculum design and practice will be explored further in Part Four.

CHAPTER VI

THE PSYCHOLOGY OF MUSIC

(a) Introduction

The pioneer figure in the psychology of music is undoubtedly Carl Seashore whose work in this field extended over a period of some forty years[1]. Today, he is remembered chiefly for his research into the nature and measurement of musical ability. In fact, his investigations covered a wide range of topics which were designed to examine musical phenomena in a systematic and scientific manner. The underlying principle of his approach was to 'psychologise' about music and musical actions in order to provide a 'more intelligent conception' of the art. In other words he drew on psychological theories and techniques and applied them to the study of music.

Some twenty years ago Kenneth Simpson produced a series of articles illustrating how psychological theories might be of use to teachers of music[2]. Simpson proceeded to demonstrate how pedagogical practices, such as the teaching of singing, and aural training, could be improved by reference to psychological evidence relating to topics like motivation, perception and learning theory. Other music education (e.g. Franklin[3], Buck[4], Gordon[5]) have adopted a similar approach and provided many useful suggestions which can have an important influence on teaching methods.

Although certain psychological theories will obviously have a bearing on pedagogical techniques the main line of inquiry to be

---

1. Carl Seashore. Psychology of Music. New York: Dover Pub. Inc. 1967 (first published 1934)

2. Kenneth Simpson. 'Psychology and Music Teaching', Music Teacher, Sep. 1960- April 1962

3. E. Franklin. Music Education: Psychology and Method. London: Harrap, 1972

4. Percy Buck. Psychology for Musicians. London: O.U.P. 1944

5. Edwin Gordon. The Psychology of Music Teaching. Englewood Cliffs, Prentice Hall, 1971

pursued in this chapter is more in the tradition of Seashore's work. In keeping with the general purpose of this part of the thesis, an attempt will be made to explore the nature of music and musical activity from a psychological perspective. Three main areas will be considered. The first concerns musical ability. Although the measurement of ability has been rejected by many educationists as being largely unhelpful, this field of research is interesting in that it leads one to think rather more closely about musicianship itself. Secondly, an examination of general theories of instruction will be made in order to show how these might illuminate various aspects of teaching and learning in music. The third area of inquiry will focus on psychological theories of creativity with particular reference to the creative process for in spite of the interest in creativity shown by music educators there is seldom any reference to the psychological research work in this field.

(b) Aptitude, Ability and Achievement

During the past sixty years there have been numerous investigations into the nature of musical ability. Although there is divided opinion amongst educationists as to the value of this research, it nevertheless remains a major subject in the psychology of music. Edwin Gordon[6] has suggested that beliefs about the source of musical ability will certainly influence teaching styles whilst John Booth Davies[7] makes the point that testing procedures also have a scientific value in that they are likely to shed light on the processes involved in musical activity. The following discussion will centre round two main questions. First, is it possible to identify musical ability as a trait in individuals which is independent of achievement in music? Secondly, is this ability measured by tests?

Before proceeding further it will be necessary to clarify some terms which are in common use. In the literature, 'ability' and 'aptitude' tend to be used interchangeably and refer to 'potential'; 'achievement' is to be equated with 'accomplishment'. Unfortunately, ability is often confused with achievement and no doubt this is one of the causes of controversy in this area[8]. For the sake of clarity I shall use the term aptitude when talking about potential.

In discussing the question of musical aptitude three closely related issues arise which need to be given due attention. The first involves the basic theory. Some investigators have claimed that musical ability is a single trait whilst others have subscribed to the view that it consists of several 'sub-aptitudes'. Gordon

---

6. Gordon, op. cit. p. 3

7. John Booth Davies. The Psychology of Music. London: Hutchinson, 1978. p. 126

8. Ibid, ch. 7

maintains that on the whole British researchers have favoured the 'unitory' theory whereas the Americans have concentrated on an 'atomistic' approach[9]. The second issue is to do with <u>how</u> aptitude should be measured. Should test material be 'musical' (i.e. melodies, rhythmic patterns, musical extracts) or 'unmusical' (i.e. patterns of sound outside of a musical context). The final issue is concerned with the reliability and validity of the various test batteries. In order to explore these three points more fully it is necessary to look at some of the test batteries in more detail.

There has always been plenty of subjective opinion and speculation about musical aptitude but it was Seashore who carried out the first empirical research in 1919[10]. Briefly, Seashore's theoretical position is that a sense of pitch, intensity, time and timbre represent branches of musical talent (i.e. aptitude) since these relate directly to the physical characteristics of the sound wave- frequency, amplitude, duration and quality. The 'musical mind' must be capable of apprehending these four attributes of (musical) sound. Other factors which include musical imagery, a sense of consonance and musical memory are also seen as being highly significant but because of the difficulties of measuring the first two of these, Seashore finally settled for a battery of tests which involve discrimination of pitch, time, timbre and intensity plus measures of tonal and rhythmic memory. At no time did he claim that these factors constitute musical 'talent' (aptitude) in its entirety and he constantly emphasised the importance of other influential factors such as motivation, environment and training procedures. Seashore argued that if a child scored high on a pitch

---

9. Gordon, op. cit., p. 12

10. Carl Seashore. <u>Seashores Measures of Musical Talents Manual</u>. Columbia Phonograph Co., 1919

discrimination test the conclusion is not that the child is musical but he is superior in one of those behaviours that contribute to musical talent. This atomistic theory of aptitude led him to devise musical profiles which were to be regarded essentially as diagnostic rather than predictive tools although he did state that superior talent was a necessary pre-requisite for high musical achievement. A talented subject who did not gain a good score on the pitch discrimination test should not be encouraged to learn to play an instrument like the violin since a well-developed sense of pitch is necessary for successful performance on that instrument. This is not to suggest that a sense of pitch is unimportant when playing, say, a keyboard instrument. For the talented pupil with a deficiency in a particular aspect of auditory acuity Seashore prescribed a course of 'remedial treatment' and recommended the use of ingenious teaching aids such as the tonoscope and rhythm meter[11].

Some opponents of atomistic theory argue that musical aptitude can only be identified by observing subjects behaviour in musical situations. James Mursell[12], a notable critic of Seashore, claimed that the latter's test battery was in the first place essentially 'unmusical'. In the pitch discrimination test (subjects have to say if there is any difference between two pure sounds) the two pitches are sometimes so close that they go beyond what musicians are ever required to discriminate. The test of tonal memory, in which the subject hears two 'unrelated' sounds and has to identify the one sound that has changed in the second series, is unmusical because music consists of intelligible relationships of sounds. Mursell is equally critical of the time test and the measurement of

---

11. Seashore, Psychology of Music. op. cit., pp. 362-265

12. James Mursell. The Psychology of Music. New York: Norton & Co., 1937. Ch.9.

intensity discrimination. The second point to his argument is that the battery could only have any validity as a test instrument providing it could be shown that high scoring subjects could demonstrate competence in musical activities. Seashore himself was always against attempts to establish criterion-related validity because he held that any such investigation was inappropriate. He is very clear on this point:

> 'they (the tests) have been validated for what they purport to measure. This is an internal validation in terms of success in the isolation of the factor measured and the degree of control of all other factors in the measurement. When we have measured the sense of pitch - - - - in the laboratory with high reliability and we know that pitch was isolated from all other factors, no scientist will question but that we have measured pitch'[13].

In spite of his objections to criterion-related validation procedures Seashore did maintain that the measures would be likely to be 'helpful' in predicting future achievement. A piece of research carried out by one of Seashore's co-workers indicated a high positive correlation between scores on the test battery and achievement over a period of four years[14]. However, Rosamund Shuter has shown that several other replication studies do not support these findings[15].

The English researcher, Herbert Wing[16], produced a battery of tests which reflect the unitory theory of musical aptitude. Although unitorists are opposed to the analytical approach of Seashore and others, they are, nevertheless, forced to accept the complexity of

---

13. Seashore, Psychology of Music. op. cit., p. 384

14. Ibid. Ch. 23

15. Rosamund Shuter. The Psychology of Musical Ability. London: Methuen, 1968. p. 281

16. Herbert Wing. 'Tests of Musical Ability and Achievement'. British Journal of Psychology. Monograph Supplement. No. 27, 1948

musical aptitude and design separate tests to measure its different facets but the final aptitude ratings always depend on the sum of the separate scores. In the construction of sub-tests the emphasis is on making them 'musical' rather than tests of 'sound response'. Wing employs three 'non-preference' tests designed to measure tonal memory, pitch change and chord analysis and in each case the piano is used as the source of the musical stimulus. There are four other sub-tests concerned with rhythmic accent, harmony, intensity and phrasing which are classed as 'preferential'. In these, well-known compositions are performed in their original form and then with some alteration. Where there is an alteration in the second rendition the subject is asked to choose which he 'prefers' and is therefore required to make some sort of musical judgement. The correct answer is the 'unmutilated' form. Davies has expressed some doubts over the suitability of preference tests as measures of aptitude and suggests that what is probably being identified is 'musical cognition'[17]. Certainly cultural and environmental factors will play an important part in determining responses to these sorts of test items. Davies also raises the point about the problematic nature of what should count as a 'correct' answer in a preference test which in turn will obviously affect its reliability. Wing reports very high reliability for the battery as a whole and considers composite scores as an indicator of aptitude which can be converted into 'musical ability quotients'.

The most widely known and influential British research in recent years has been that conducted by Dr. Arnold Bentley[18]. Bentley concedes that there is great difficulty in defining musical aptitude

---

17. Davies, op. cit. p. 124

18. Arnold Bentley. Musical Ability in Children and its Measurement. London: Harrap, 1966

although it can be recognised. Four assumptions about the nature of musicianship underlie the test design. First, the most fundamental form of music is the melodic phrase or figure which comprises tonal configu ration within a rhythmic framework. Secondly, the apprehension of melody is impossible without the ability to recall, in detail, sounds that have already been heard and this depends on the ability to apprehend the constituent factors of melody which are pitch and time. Thirdly, it is essential to be able to discriminate between sounds which are smaller than a semitone in order to be able to sing in tune or play an instrument other than of a keyboard type. Fourthly, although chords are not fundamental to all melody, it is nevertheless necessary for the singer or player of a monophonic instrument to be aware of different sounds in an act of corporate music making. Consequently, there are four tests which can be administered by a record to a large group of subjects:- pitch discrimination, rhythmic memory, tonal memory and chord analysis. Bentley has gone to great lengths to test the reliability and validity of his battery and concludes that although it is impossible to measure every aspect of aptitude, the evidence collected does suggest that such an aptitude can be usefully isolated. The summary of his findings is as follows:

(i) There is no significant difference in musical aptitude between sexes.

(ii) There is only very low positive correlation between measured intelligence and measured musical aptitude.

(iii) Musical aptitude seems to be largely innate.

(iv) Musical aptitude is evenly distributed. He makes five broad categories:- A (top 10%) B (20%) C (40%) D (20%) E (10%).

Bentley's validation techniques, which are extremely thorough, involve four external criteria:- teachers estimates of musical

ability, progress in musical activity, performance in the tests of highly skilled musicians and comparison with other musical examinations. There is high positive correlation between the test results and teachers estimates, musical progress and music examination results. All the skilled musicians tested gained high scores. Many other researchers have used similar procedures and in the musical aptitude field it would seem that such a technique is generally regarded as a reliable indicator of validity[19].

It might be argued that the sorts of validation procedures outlined above are based on criteria of achievement. For example, it may be that teachers classify pupils as musical in virtue of the pupils achievements in musical activities. It could also be held that subjects who obtain high scores on the tests do so as a result of their achievements. Skilled musicians may do well because of their training and experience. However, it has to be recognised that many high scoring subjects have had little experience of music in any formal way. What exactly do the tests actually measure? Certainly it might be reasonable to conclude that they identify what musicians sometimes call a 'good ear'. But this type of aural skill is not, in itself, a mark of musicianship. For a person to be 'musical' he must be able to combine his aural skill with a range of other skills, mostly of a manipulative nature, within the context of musical activity. Furthermore, progress in music will also depend on motivational and environmental factors. Researchers, of course, are well aware of this[20]. The point is, however, that aptitude research does not indicate how these various factors combine with each other. The underlying assumption in all the research is that musical aptitude is characterised, essentially, by some sort

---

19. See Shuter, op. cit. pp. 279-292

20. See Bentley, op. cit. Ch. 10

of aural acuity. If it were the case that the most important factor for successful achievement in musical activity was a 'liking' or 'feel' for music or the desire to be involved then it could be held that the present characterisation of aptitude is extremely limited.

These reservations are voiced not in an attempt to discredit what has been an illuminating and valuable contribution to the psychology of music, but simply to emphasise the fact that within the context of educational practice measures of aptitude must be used extremely carefully. Unfortunately, this important point has not always been borne in mind either by researchers or teachers. Although aptitude measurement reveals something of musicianship it is clear that one must turn to other areas of psychology in order to develop a wider understanding of musical activity.

(c) Theories of Instruction

It has already been suggested that a fruitful way of arriving at a more satisfactory conception of musical activity is by drawing on psychological theory. Therefore, this section will be devoted to an examination of two theories of instruction and a consideration of the implications of these theories for the study and practice of music. A theory of instruction is essentially prescriptive and arises out of theories of learning and development both of which are descriptive of human behaviour. I have chosen to consider, briefly, the instructional theories of Professor Robert Gagné[21] and Professor Jerome Bruner[22]. In their writings on instruction neither has said anything which is of direct reference to the study of music but both see their ideas as having a general applicability. Gagné's proposals are based on a neo-behaviourist learning theory whereas Bruner's celebrated theory of instruction has grown out of his views concerning the nature of c ..re development. The two theorists have much in common. Each emphasises the importance of motivation, readiness, structure of subject matter, and reinforcement, but their different approaches and emphases lead not only to contrasting ideas about teaching procedures but also to the nature of subject matter itself. In view of the diversity of musical activity both theoretical positions are likely to be of interest to musicians.

Gagné describes learning as

> 'a change in human disposition or capability which persists over a period of time and which is not simply ascribable to the processes of growth'23.

Learning is explained in terms of the internal and external

---

21. Robert Gagné. The Conditions of Learning. 3rd ed., New York: Holt, Rinehart and Winston, 1977

22. Jerome Bruner. Towards a Theory of Instruction. New York: Norton & Co., 1966

23. Gagné, op. cit. p. 3

'conditions' that exist when it occurs. Internal conditions refer to the 'state' of the learner whereas external conditions are those which comprise instructional procedures. Gagné regards historical models of learning or 'prototypes' as being of significance but insufficient to account for all of human learning. In a sense his position may be seen as an evaluation and integration of existing theories. He has identified eight types of learning which form a hierarchical pattern. These are:- (i) signal learning (classical conditioning) (ii) stimulus-response learning (operant conditioning) (iii) chaining (connecting of two or more stimulus-response units at a motor level) (iv) verbal association (a verbal form of chaining) (v) multiple discrimination (vi) concept learning (vii) rule learning and (viii) problem solving. The first four types are referred to as 'basic' types of learning and the rest are categorised as 'intellectual skills'. The individual cannot solve problems until he understands rules which in turn requires a knowledge of concepts, the ability to discriminate and so on. More recently Gagné has classified 'varieties' of learned capabilities which contain common characteristics even though their specific details vary:- (i) intellectual skills which require the use of symbols ranging from the simple to the complex (ii) verbal information involving the stating of ideas (iii) cognitive strategies which are skills with which the learner manages his own 'internal processes' (iv) motor skills such as throwing a ball or driving a car, and (v) attitudes which are mental states influencing choices of personal action.

It has been pointed out that the Gagnerian model of learning is hierarchical in two senses[24]. The types of learning form a hierarchy and these are directly related to the structure of

---

24. E.R. Hilgard and G.H. Bower. Theories of Learning. 3rd ed. New York: Appleton - Century - Crofts, 1966. p. 577

knowledge which itself is also seen as being hierarchical. Consequently, instruction depends essentially on the instructor analysing the logical structure of what is to be learned and identifying the types of learning involved. Three fundemental questions must be considered:- (i) What is it that the learner is required to do (Objective) (ii) What does the objective involve (Task Analysis) (iii) How much can the learner do already (Readiness). This brief outline is by no means a full account of what is a very detailed instructional theory but the points mentioned do lead one to consider certain aspects of musical activity.

Is it likely that Gagnés different types of learning occur in the study of music? It is difficult to think of musical examples of signal learning (the tap of the conductors baton as a signal for attention might be an instance) and it is doubtful whether single examples of stimulus-response learning are very frequent. Playing a single note on an instrument might be classed as a stimulus-response connection but analysis of such an action suggests that it is really a chain of connections. Longer and more complicated chains obviously occur in the acquisition of instrumental and vocal skills. Similarly, the learning of notation and musical signs and terms involves verbal associations. Clearly, in listening to and performing music we learn to discriminate between instruments, tonalities, styles and a whole range of musical stimuli.

To what extent we may be said to learn musical concepts which in turn enable us to understand rules and solve problems is not as straightforward as may at first appear. As has already been stated, in the Gagnerian theory the higher forms of learning (discrimination, concepts, rules, problem solving) are to be regarded as being of a cognitive and more abstract nature. The proposition 'water boils at $100^{o}c$' is a scientific rule or principle which pre-supposes

certain concepts. If the individual has acquired these concepts the proposition is meaningful and enables him to use the principle in a problem solving episode. To what extent is there a parallel in musical learning? 'Crescendo means getting louder' is a principle or rule in the sense that somebody who understands it knows how to operate in an act of music making in which crescendo is required. The learner must obviously have acquired the concept of 'crescendo' (although not necessarily the word) and must know what it is to get louder in a musical performance. The acquisition of this concept becomes a means to a practical end and will, of course, vary from one musical context to another. Indeed just how a crescendo is managed will tell us much about a persons musicianship. But the concept of crescendo (and similarly pitch, rhythm, harmony, timbre, polytonality and so on) is not necessary for the understanding of music in the same way as concepts are necessary for understanding in science, mathematics and many other disciplines. It was argued in the previous chapter[25] that knowing and understanding in music is not primarily of a propositional nature relying on the development of an ever increasing conceptual framework. When we talk of concepts in a musical sense we are referring to a persons perceptual abilities. It is important to recognise this vital distinction since if the Gagnerian theory is applied too readily to learning in music it may well lead to a distorted view of musical understanding.

This is in no way to deny the usefulness of Gagnés hierarchy of learning types in thinking about musical activities. The person who is learning a new piece of music, on his own, is involved in a problem solving or 'thinking out' process. Such a process does depend on the understanding of rules (knowing how to proceed) based

---

25. See Chapter V, section (c)

on a knowledge of concepts which will be both 'musical' and 'about music', and the ability to apply these rules in a new learning situation. Problem solving or 'thinking' obviously varies a great deal in its complexity and occurs frequently in music making. Even at a fairly 'low' level it requires a large number of pre-requisites and considerable independence on the part of the learner. When one considers the seemingly simple tasks that are sometimes set for children in the light of Gagnés instructional theory, we might well be forced to reflect on whether or not the pupils have the necessary pre-requisites to cope with the 'problems' involved in the task.

Certain types of musical learning do appear to be well suited to the Gagnerian approach. Skill learning is an obvious example. If we take a process like sight singing it is apparent that both the Curwen and Kodaly systems follow the basic principle. However, it is open to question as to whether this is the only way, or necessarily the best way, to acquire this sort of musical skill. Some people would argue that the most effective way of becoming a competent sight singer is to be involved in activities with people who can already do it. Geoffrey Brace has suggested that this is how cathedral choristers develop their sight singing skills[26]. It should be remembered, however, that choristers often have other musical skills which may well complement their ability to sight sing. Whether or not the practice of learning to sight sing in this way is <u>better</u> than the approach which follows from Gagné's theoretical position is at present a matter of speculation, and ultimately empirical investigation.

Research into skill learning has been a fairly neglected area although there does appear to be a common agreement amongst investigators that the most efficient way to acquire skills is to

---

26. Geoffrey Brace. <u>Music and the Secondary School Timetable</u>. Univ. of Exeter, 1920. p. 22

analyse them out and regard their logical structure as the best learning sequence[27]. Although the acquisition of skills is of great importance in the practice of music it may well be that the most efficient systems of learning, as indicated by psychological theory, are not always appropriate. Many people derive great satisfaction from musical activity by tackling 'problems' in what is psychologically a somewhat 'illogical' manner. Learning to play an instrument as a member of a brass band where technical skills tend to be 'picked up' may not constitute a logically efficient learning sequence but it is certainly an effective way of involving people in music making. In actuality, factors such as general interest and social context might be the very things that keep people committed to musical pursuits and lead them to acquire any skill at all, albeit in a somewhat haphazard and perhaps (psychologically) inefficient fashion.

Clearly what is of major significance in coming to understand the discipline of music is the development of certain attitudes which as Gagné points out are learned by imitation or 'modelling'. It is a central theme of this thesis that musical understanding is directly related to an understanding of music's 'principles of procedure'[28]. These procedures are not acquired simply by being told about them but through participation in activities where they are in fact displayed. In corporate acts of music making the need for the conductor or teacher to demonstrate the proper principles in the way he goes about making music is plainly of vital importance. The music teacher can only develop pupils attitudes towards music in a positive way if he himself acts as a musician. The implications of this point will be reviewed later[29].

---

27. See John De Cecco. The Psychology of Learning and Instruction. Englewood Cliffs. N.J., Prentice Hall, 1968. Ch. 8

28. See Chapter V. Section (d)

29. See Chapter IX, Section (b)

In contrast to what is sometimes regarded as the formality and possible rigidity of Gagné's approach Bruner's theory of instruction seems to allow for rather more flexibility in teaching procedures. The latter's theory has grown out of his ideas concerning the nature of cognitive development. It is in the Piagetian tradition but whereas Piaget and the Genevan School have provided detailed descriptions of intellectual functions, Bruner has attempted to give a psychological account of cognitive growth and mould it into a prescriptive instructional theory. The theory contains four major 'components':-[30]

(i) Predispositions to learning

Cultural, motivational and personal factors will affect the individuals desire to learn and these must be taken into account when designing courses of instruction. A most important factor is the predisposition to 'explore alternatives' a major condition of which is the presence of some 'uncertainty'. Exploration must be 'activated', 'maintained' and 'directed'.

(ii) Structure and form of knowledge

'Any idea of problem or body of knowledge can be presented in a form simple enough so that any particular learner can understand it'. Structure may be characterised by its 'mode of representation', its 'economy' and its 'effective power'. A problem can be represented in three ways or modes: enactive, ikonic, symbolic. Bruner uses the example of a balance beam. A young child can understand the principle by being able to handle himself on a see-saw (enactive). An older child may represent the beam by a drawing or a model (ikonic). At the highest level the balance beam can be described in language or as a

---

30. Bruner, op. cit. Ch. 3

mathematical formula (symbolic). 'Economy' refers to the amount of information the individual requires to achieve understanding. The 'effective power' of any way of structuring knowledge will be its capacity for enabling the learner to make connections between things which on the surface seem separate.

(iii) Sequence

Instruction consists of leading the learner through a sequence of statements and ideas. There is no unique sequence for all learners and the best sequence will depend on factors such as previous learning, stage of development, individual ability and the nature of the subject matter.

(iv) Form and Pacing of Reinforcement

'Knowledge of results is useful or not depending upon when and where the learner receives the correct information'. Such information should enable the learner to see if he is successful and on the right track in a learning situation.

Two important points which emerge from Bruner's theory are that, first, learning is complex and every learning situation is unique and, secondly, learning involves not simply the acquisition of knowledge but rather styles of thinking. 'Knowledge is a process not a product'.

What are some of the implications of Bruner's theory for the teaching and learning of music? In considering predispositions to learning one of the most interesting issues is that of motivation. Generally speaking motivation refers to the amount of effort and enthusiasm that an individual invests in a particular task or series of tasks. There are many different theories of motivation relating

to different types of behaviour but psychological research indicates that people are motivated when they are sufficiently aroused, have appropriate incentives, feel a sense of achievement and receive the right sort of encouragement. Donald Hebb[31] has shown that arousal level and learning are directly related and that the optimal level of arousal for efficient learning is at an intermediate level. Too much arousal leads to anxiety which inhibits learning. All of these general points have a fairly obvious relevance to the teaching of music but the fascinating question for the musician concerns what it is about music itself that arouses people and maintains their interest. It could hardly be denied that some musical works (and types of music) do arouse more interest in listeners than others. Undoubtedly, response to music will depend on cultural, experiental and environmental factors to a large extent. People who are used to listening to music of the romantic era might not respond very positively to sixteenth century polyphony. Nevertheless, within a particular style or genre it does appear that certain compositions generate a level of response (arousal) whilst others do not do so to the same degree. Presumably, this accounts, at least to some extent, for the popularity of certain works as opposed to others. Psychological explanations of preferences in music have been offered by Berlyne and his co-workers in terms of information theory[32]. Without wishing to oversimplify their very detailed empirical work it would seem that people tend to prefer music which provides the right amounts of 'certainty' (information) and 'uncertainty'. If music is too predictable (i.e. has too much 'certainty') it may be found to be boring and, conversely, if it is too unpredictable it may well be meaningless. There is obviously a close connection between

---

31. See de Cecco, op. cit. pp. 135-136

32. D.E. Berlyne. Studies in the New Experimental Aesthetics. Washington D.C. Hemisphere Publishing Corp., 1974

Berlyne's theory of preference which is experimentally based and the more speculative (or musical) theories of musicians such as Hans Keller[33] and Leonard Meyer[34]. Although there will certainly be individual differences in responses to particular works Berlyne claims that

> 'aesthetic reactions of differing individuals turn out to have an appreciable degree of consistency'[35].

Consequently, when we say that children are likely to find a particular piece attractive, such a claim may not be as 'subjective' as is often supposed.

This notion of elements of uncertainty is central to Bruner's idea of the 'exploration of alternatives' as being an essential part of the instructional process. Drawing on Berlyne's earlier motivational research[36] Bruner points out that human beings are 'curiosity seeking' and motivation in learning episodes should take account of this fact. Bruner's concepts of activation, maintenance and direction are aptly demonstrated in a musical context when one considers the teaching methods proposed by Yorke Trotter[37]. The latters principles of 'reception' and 'creation' involved children in the exploration of melodic, rhythmic and harmonic structures whilst at the same time being carefully guided within an accepted framework.

---

33. Hans Keller. 'Wolfgang Amadeus Mozart' in Simpson, R. (ed.) The Symphony, Vol. 1. Harmondsworth: Penguin Books, 1966. Ch. 2

34. Leonard B. Meyer. Emotion and Meaning in Music. Chicago: Univ. of Chicago Press, 1956

35. Berlyne. op. cit. p. 22

36. Bruner. op. cit. p. 43

37. T.H. Yorke Trotter and S. Chapple. The Yorke Trotter Principles of Musicianship. London: Barnsworth, 1933

Bruners ideas concerning the structure and form of knowledge are, of course, at the heart of his concept of the spiral curriculum[38]. He argues that by introducing children to the basic concepts within a form of knowledge and constantly returning to them as the children develop, they come to understand the true nature of knowledge which is a process rather than a product. Can the ideas relating to the understanding of the principle of the balance beam be seen as having some sort of parallel in music? The Manhattenville Music Curriculum Program[39] is based on the principle that 'the spiral curriculum allows even the beginning student to think, create and explore music in the manner of a musician'[40]. Consequently, the programme is divided into sixteen cycles each concerned with the development of what are seen as central musical concepts (dynamics, timbre, form, pitch, rhythm) and skills, through a variety of performing, creative and listening activities. Pupils working at the first level (cycle) are involved essentially in the same process as those older pupils working at the higher levels. Unfortunately, the Manhattenville program implies the development of a conceptual framework which meets with the same objection referred to earlier, namely, that musical understanding is not to be confused with the type of understanding associated with the acquisition of propositional knowledge. The important feature of the development of musical understanding is knowing how to proceed. This is not to refute the usefulness of Bruners ideas about structure and form and the notion of the spiral curriculum. On the contrary, it has much to offer musicians, but the theory must be interpreted in the light of the sort of discipline that music is and not in a way that leads to a possible distortion

---

38. Jerome Bruner. The Process of Education. Vintage Books, 1963 (first published 1960) pp. 52-54

39. Manhattenville Music Curriculum Program. New York; Media Materials Inc., 1970

40. Ibid. p. 31

of the subject matter and its methods.

Bruners instructional theory does contain a flexibility in approaches to teaching that places it in sharp contrast to Gagné's position. This flexibility is apparent when one comes to think about the question of sequencing in musical learning and instruction. Earlier, mention was made of the acquisition of sight singing skills and it was pointed out that some musicians would develop these skills in learners by placing them 'alongside' experienced sight singers. In Brunerian terms this would be putting the individual in a problem solving situation. Of course, Bruner indicates that there is no unique sequence for <u>all</u> pupils and this becomes clear when one observes how different pupils respond to different teaching styles. In musical activity it is to the learning of skills (as defined in the last chapter)[41] that the issue of sequence would seem to be particularly applicable. Bruners point that learning sequences, although varying from one individual to another, will normally take into account the nature of intellectual development-enactive, ikonic, symbolic - serves to emphasise the importance of the music education slogan, 'sounds before symbols' and the need for a practically-based music curriculum.

Lee Schulman has compared and contrasted the instructional theories of Bruner and Gagné[42]. His general conclusion is that Gagné's position stands for what might be called 'guided learning' whilst Bruner is providing a model for discovery procedures. Whereas Gagné wants to lead the learner down a clearly defined path, Bruner is suggesting that there will be times when the teacher might want to

---

41. Chapter V. section (c)

42. Lee Schulman. 'Psychological Controversies in the Teaching of Science and Mathematics' in H.F. Clarizio, R.C. Craig, W.A. Mehrens (eds) <u>Contemporary Issues in Educational Psychology</u>. Allyn and Bacon Inc., 1970. p. 211-228

start by 'throwing the pupil in at the deep end'. When one considers the diverse nature of musicianship and musical activity it would appear that the two theorists have much to say that can be of value to music educators.

In their different ways both Gagné and Bruner refer to the importance of creativity as a cognitive style. Although musicians and educationists have had much to say about creativity they have rarely taken into account the psychological research which has been carried out in this area. The following section is therefore concerned with further consideration of this subject and its relevance to the development of a fuller understanding of musical activity.

(d) Theories of Creativity

In the opening chapter of this study, reference was made to the confusion which surrounds the concept of creativity[43]. For the purpose of clarification a distinction was drawn between the 'traditional' use of the term, as ascribed to people in virtue of their achievements, and the 'new' concept which has grown out of psychological investigations into mental processes. In the field of musical education there is seldom any reference to psychological theories of creativity and the purpose of this section is to look at some of this theoretical work with a view to seeing to what extent it might help us to gain further insights into the nature of musicianship and musical activity.

Exactly what psychologists mean by creativity, and why they have chosen to investigate it, are two issues which are not readily explained. In a comprehensive review of the literature, Irving Taylor points to the impossibility of arriving at a straightforward definition[44]. He identifies various areas of research which include creative personality, creative problem formulation, creative process, creative products, creative climates, creativity and mental health, and creativity as an aspect of intelligence. Although psychologists do not say, collectively, what it is to be creative, these different research interests would seem to be concerned with the identification of cognitive styles and processes which lead either to some type of original or novel solution to problems or the production of objects which are in some sense considered to be of value.

P.E. Vernon's well-known collection of papers on creativity have been selected to illustrate:

---

43. See Chapter I. section (b)

44. Irving Taylor and J.W. Getzels (eds) Perspectives in Creativity. Chicago: Aldine Publishing Co., 1975. Ch. I

> 'differences between individuals in the abilities and personality characteristics that underlie the production of artistic or scientific work which is generally recognised as creative and original'.45

Creativity research is a relatively new area of psychological inquiry which has developed rapidly during the past twenty five years. One reason for this has been a natural desire to understand something of the mental processes involved in significant human achievement, a matter which had previously been strangely neglected. Certainly much interest has been generated by changing views on the nature of intelligence. The outstanding figure in this field has undoubtedly been Professor J.P. Guilford who in his studies on the structure of the intellect questioned many accepted conceptions of intelligence which he regarded as being concerned largely with only one type of intellectual functioning, namely 'convergent' thinking[46]. I shall return to Guilford's work presently. It has also been suggested that creativity research was prompted by the advent of Sputnik which led American administrators to wonder whether their educational system in fact militated against the development of original and imaginative thinking, especially amongst scientists[47].

As indicated above, creativity has become an extremely wide area of inquiry and I shall confine my observations to a consideration of what may be loosely called the 'creative process'. One line of investigation has been to give a psychological account of the process that leads to the production of important work in the arts and sciences. In other words the 'traditional' concept of creativity, as exhibited in and ascribed to individuals, has been given

---

45. P.E. Vernon. Creativity. Harmondsworth: Penguin Books, 1970. pp. 9-10

46. J.P. Guilford. 'Three Faces of Intellect' in S. Wiseman (ed.) Intelligence and Ability. Harmondsworth: Penguin Books, 1967, pp. 218-237

47. Vernon, op. cit. p. 11

explanation in terms of mental processes. Vernon cites introspective accounts of the process of creation given by Mozart[48], Tchaikovsky[49], Stephen Spender[50] and Henri Poincaré[51]. It is immediately apparent that there are considerable differences in the processes described particularly between the two musicians. Whereas Mozart seems to have plenty of musical 'ideas' which are quickly formulated into a composition, Tchaikovsky refers to the importance of experiment and modification thereby emphasising craftmanship rather than the 'inspirational' aspect of the process. It is interesting to note that Spender mentions the differences in the compositional techniques of Mozart and Beethoven which, of course, are frequently referred to by musicians. However, there does appear to be some indication of a common factor in the four accounts in that each mentions the sudden occurrence of an idea or 'inspiration' which acts as a sort of catalyst for creative production or solutions. Both Spender and Poincaré, like Tchaikovsky, assign much importance to the 'working out' of the original idea.

Obviously influenced by the personal writers of highly creative individuals, particularly Poincaré and the German physicist Helmultz, Graham Wallas hypothesised a four stage creative process:- preparation, incubation, illumination and verification[52]. During the first stage a problem is identified and investigated from various directions. What is significant at this stage is that the

---

48. Ibid. pp. 55-56

49. Ibid. pp. 57-60

50. Ibid. pp. 61-76

51. Ibid. pp. 77-88

52. Ibid. pp. 91-97

individual must be in a position to 'put his mind' to the problem. In other words, he must be sufficiently on the inside of the discipline, or mode of inquiry, of which the problem is part, in order to make sense of it. Incubation is a stage during which the problem is not consciously considered. The illumination stage is characterised by what is sometimes called the 'flash of insight'; it is the 'eureka' experience when significant connections are made. Verification is in many ways similar to preparation in that during the final stage the ideas are consciously formulated according to the canons of the discipline in which the creative act is taking place. Wallas suggests that musical or poetic creation does not perhaps fit very easily into what he calls his 'problem and solution' scheme although he does hold that the four-stage process is applicable, in general terms, to artistic creation.

Taylor points out that although Wallas's theory has been widely accepted and the stage terms have become commonplace there is some evidence to suggest that the sequence of stages are likely to be more varied than was originally described[53]. Certainly famous musicians' descriptions of their creative processes vary considerably[54] although in many cases the need to employ 'professional skill' is frequently alluded to. Stan Bennett in a study of the compositional process of eight composers states that the act of musical creation has been investigated in a spasmodic fashion over the past fifty years[55]. Bennett conducted semi-structured interviews and identified six stages in musical composition upon which most agreement was found:- germinal idea, sketch, first draft, elaboration and refinement, final draft copying, revision. However, there were

---

53. Taylor. op. cit. p. 16

54. See Vernon. op. cit. pp. 63-64

55. Stan Bennett. 'The Process of Musical Creation', Journal of Research in Music Education. 1976. Spring, Vol. 24., No. 1. pp. 3-13

marked differences in the attitudes and working styles of the subjects which might be said to actually undermine the usefulness of the 'stages'. One factor which does stand out in this investigation is that composers have a strong sense of 'tonal fantasy'. This is exactly the same point as was made by Seashore when he emphasised the importance of living in a 'tonal world'[56]. Perhaps the most important implication for educational practice of this type of research, is that the composer as a 'model' for creative music making in schools may be far from appropriate[57].

It is, of course, quite understandable for musicians to be interested in creativity from the point of view of composition. However, a further consideration of psychological theories of creativity leads one to consider other musical activities which may contain creative elements. Arthur Koestler regards the creative act as the ability to see new connections between things which were hitherto unconnected[58]. He uses the word 'bisociation' in order to make a distinction between the routine skills of thinking on a 'single 'plane' .... and the creative act which .... always operates on more than one plane'[59]. The creative act 'uncovers, selects, re-suffles, combines, synthesizes already existing facts, ideas, faculties, skills'[60]. Consequently creativity applies not only to musical composition but also to the 'interpreter who sheds new light on existing patterns'[61].

J.P. Guilford's[62] views on the nature of creativity, although in a

---

56. Seashore, Psychology of Music. op. cit. pp. 161-172

57. See Chapter VIII. section (b)

58. Arthur Koestler. The Act of Creation. London: Hutchinson, 1964

59. Ibid. p. 35

60. Ibid. p. 119

61. Ibid. p. 552

62. J.P. Guilford. 'Creativity: A Quarter Century of Progress' in Taylor and Getzels, op. cit.

different psychological tradition from Koestler's, may also be of interest to musicians but in a way which is not so immediately apparent. Basically, Guilford identifies creativity as an aspect of intelligence. He has developed a three-dimensional 'structure of intellect' designed to show that each intellectual ability represents a certain kind of operation (evaluation, convergent production, divergent production, memory, cognition) applied to a certain kind of material or content (figural, symbolic, semantic, behavioural) yielding a certain kind of product (units, classes, relations, systems, transformations, implications). Intelligence is seen as the way in which information is 'processed' and the structure of intellect model can be used to account for creative processing. In creativity, the most important functions are divergent production (thinking which produces a search resulting in alternatives) combined with transformations (i.e. changes) of contents. Like Koestler, Guilford considers humour to be indicative of creative thinking. In one demonstration of this subjects are required to complete the following sort of test:

> Provide a suitable title to this short story:-
> 'A missionary is captured by cannibals. The princess of the tribe wins a promise for his release if he will marry her. The missionary has a choice: death or the princess. He refuses and is boiled alive'.

'Clever' or creative answers would include such titles as 'Stewed Parson' or 'A Mate worse than death'. This sort of cognitive process would be classified by Guilford as divergent production of semantic transformation. It is common practice to equate divergent thinking with creativity but for Guilford although this is a significant factor in creative thought it is only one component in the creative process.

It may well be concluded that the above illustration of creative process and production is far removed from any form of musical activity. However, the same principles can be applied to musical

processes. Musicians are not necessarily composers or even performers. An arranger, teacher or conductor might well demonstrate creative thinking in his own particular field. The process of arranging music provides a good example. The much admired carol arrangements of Willcocks and Rutter[63] show how relatively simple traditional melodies can be transformed into new musical structures. Such arrangements could be said to be illustrative of creativity. Exactly how this might be described in terms of the structure of intellect model is not immediately apparent but a possible explanation would be <u>divergent production of figural transformations</u>. In a similar way the school teacher, who is able to see the possibilities of 'using' his advanced performers in a more effective manner, is thinking creatively in that he can see alternative ways of organising musical activities.

There will be many ways in which musicians may think about the practice of their art in this type of way. Indeed it is the mark of the talented 'general practitioner' that he is able to do so. Guilford's theory leads one to ask the question 'what is musical intelligence?' Seashore also posed the question but then attempted to answer it not by looking at musical behaviour itself, but by comparing the complexity of musical and non-musical tasks[64]. He came to the conclusion that musicians are likely to be as intelligent as any other group. Guilford's comprehensive theory of intellect enables us to consider the issue in an entirely different way.

In spite of the large amount of creativity research during the past quarter of a century a surprisingly small section of this work has

---

63. David Willcocks and John Rutter. <u>Carols for Choirs 2</u>. London: O.U.P., 1970

64. Seashore, <u>Psychology of Music</u>., op. cit. pp. 173-177

been devoted to the study of musical activities and musical behaviour[65]. It is doubtful whether investigations into the creative processes of famous composers are likely to yield much information which will have positive implications for music education. Studies of such processes only serve to illustrate the diversity of compositional techniques and emphasise the inappropriateness of the notion of children 'working like composers'[66]. A more significant area of creativity research would seem to be that which focuses on the nature of musical intelligence. This is likely to be of relevance not only to the development of pupils but also to the actions of music teachers. Curriculum development in music education will ultimately be in the hands of the creative music teacher[67].

---

65. This hypothesis was supported by the results of a computer search

66. This point is further developed in Chapter VIII.

67. See Chapter XII.

(e) Conclusions

It is all too easy to take psychological findings and apply them directly to the design and operation of curricula. This has happened to a certain extent to findings relating to musical ability. Although there is no proper evidence to indicate the extent of the use of test batteries in schools it is not uncommon for teachers to admit to using them for the purpose of selection and streaming. Musical ability testing is in the same sort of tradition as general intelligence testing and when one considers the degree of dissatisfaction that has been voiced concerning the over-reliance on psychological measurement it would seem that music educators should use the tests and the resulting data with much care and circumspection.

Certainly the instructional theories of Gagné and Bruner focus attention on aspects of musical activity which have strong implications for teaching and curriculum design. Their views concerning the nature and structure of subject matter, learning sequences and teaching strategies can be of great value in a field where these issues arein need of much more detailed examination[68].

It is a strange fact that advocates of creative music making have paid little attention to psychological research. It might well be argued that a consideration of psychological theories of creativity helps to clarify some of the controversial issues and dispel misconceptions surrounding the idea of creativity in music education. Studies of the creative process suggest new ways of characterising musical intelligence which is likely to be of significance not only to the teaching of music but also to the training and education of music teachers[69].

---

68. See Chapter IX.

69. See Chapter XII.

CHAPTER VII

SOCIOLOGICAL PERSPECTIVES

(a) Introduction

Although the sociology of music is not a new area of inquiry it is only during the past few years that sociologists of education have started to take an interest in musical activities and music education. This interest is to be welcomed since it has led to a way of looking at music and music curricula which has previously been fairly under-developed. There has, in the past, been some reference to sociological aspects of music education but because of a limited theoretical basis for investigation they have rarely been examined in any sort of systematic and detailed manner.

Much advice has been handed out by innovators regarding what teachers of music could and should be doing in classrooms but the complexity of the teachers role and the range of his work are issues which have seldom been given proper consideration. Any over-view of music education must be concerned with such issues. Recent developments in the sociology of education should encourage curriculum workers to look more critically not only at certain assumptions underlying the day-to-day practice of music in schools but also at commonly held views about music itself.

David Gorbutt has pointed out that much of the sociology of education has been in the tradition of the 'structural functionalist' framework[1]. This approach, which is concerned with an examination and description of how social structures operate or 'function', stems largely from the French Sociologist Emile Durkheim who saw education and educational establishments as the means of maintaining social cohesion. Within this tradition sociologists have concentrated on topics such as social stratification, the problem of order and deviance in society; education has been regarded as an important agent in the process of socialisation[2].

---

1. David Gorbutt. 'The New Sociology' in Education for Teaching. No. 89. Autumn, 1972. pp. 3-12

2. See Olive Banks. The Sociology of Education. 2nd ed. London: Batsford, 1971

One particular area of study has been the question of social class and educational opportunity. Various reports and official inquiries have indicated that children from working class homes are at some disadvantage in school because the institution is largely middle class in its orientation and the working class children bring with them values and cognitive styles which are not always in keeping with those of the school[3]. It is not hard to find such a view perpetuated in the field of music education. For example, in discussions about music in schools it is sometimes assumed that 'success' in learning to play an instrument is partly dependent on home environment[4]. W.E. Mawby, in an investigation as to why children drop out from instrumental classes, found parental interest and involvement to be significant factors which influence pupils attitudes and consequent success[5]. Although there is no direct reference to social class in this study the different 'types' of parents mentioned might easily lead one to infer that there is a positive relationship between musical achievement and class background. Many people would conclude that pupils from working class homes would be less likely to receive parental help and encouragement than would those pupils from middle class homes. Such an assumption would be in keeping with the commonly held notion of 'cultural deprivation'[6].

This sort of functionalist approach to the sociology of education has been rejected in recent years by some sociologists (often called the 'new' sociologists) who see their task as one of questioning, rather than describing (and thereby accepting and reinforcing)

---

3. See Denis Lawton. Social Class, Language and Education. London: Routledge and Kegan Paul, 1968. p. 6

4. Graham Vulliamy. 'Music as a Case Study in the New Sociology of Education' in Shepherd, J. (et al) Whose Music? A Sociology of Musical Languages. London: Latimer, 1977. p. 221

5. W.E. Mawby. 'Wastage from instrumental classes in schools' in Psychology of Music. Vol. 1. No. 1., January, 1973. pp. 33-43

6. Nell Keddie (ed.) Tinker, tailor ... The Myth of Cultural Deprivation. Harmondsworth: Penguin Books, 1973. p. 8

prevailing practices and the assumptions underlying those practices. Gorbutt refers to the emergence of a 'new interpretive paradigm' which challenges accepted views of education and educational institutions[7]. The new sociology draws on a variety of ideas and writings and in particular those of Marx, Mannheim, Berger and Luckman[8]. Reality is seen as being 'socially constructed' rather than existing 'out there'. Meanings of particular social events cannot be 'taken' for granted but are to be regarded as 'problematic' and open to inquiry. Central to this new thinking is the sociology of knowledge which looks critically at established conceptions of knowledge[9].

These alternative trends in the sociology of education have been taken up by several musicians and music educators. In this chapter I intend, first, to look at music education in schools from the point of view of its social organisation and attempt to examine certain problems which are often identified but tend to remain largely unresolved. Secondly, I shall consider some aspects of music and musical activity in the light of the sociology of knowledge and try to identify the possibilities and limitations offered by this approach.

---

7. David Gorbutt, op. cit. p. 4

8. Denis Lawton. Class, Culture and the Curriculum. London: Routledge and Kegan Paul, 1975. Ch. 4

9. See Michael Young (ed.) Knowledge and Control. London: Collier-Macmillan, 1971

(b) The Social Organisation of Music Education

As indicated above, one of the themes to be found within the new interpretive paradigm is that in order to properly understand the meanings of a particular social event, or situation, it is necessary to regard the event not as 'given' but 'problematic' and therefore open to further inquiry. For example, Gorbutt suggests that official statistics show there has been a growth in comprehensive schools and a decline in the number of grammar and secondary modern schools[10]. Such a move would point to changing views about selection, ability and curriculum. However, he goes on to argue that facts about secondary re-organisation are often based on administrators categories and are not necessarily a reliable indicator of changes within the schools themselves. The implication is that schools are frequently organised in such a way that the concepts of 'grammar' and 'secondary modern' are retained together with the attitudes towards pupils, knowledge and the curriculum that are associated with those concepts. In other words the change of name does not change the reality.

This notion of different realities, or different conceptions of reality, has many interesting and relevant implications. To understand a social event like a school assembly, for example, it is necessary to see things from the point of view of all the participants i.e. the pupils as well as the teachers, in order to identify the perspectives they have upon what is happening. In fact, the school assembly is an event which is often of special interest to music teachers. The singing of hymns in assembly is a topic which has for many years worried and frustrated teachers because of lack of enthusiasm on the part of pupils and the consequently poor standard of participation and performance but one only has to stand

---

10. Gorbutt, op. cit. p. 6

in the body of a school hall, alongside the pupils to realise how the social, and more especially the physical conditions, actually militate against this somewhat outdated practice. Because children are disinclined to sing in assembly it is often thought there is something 'wrong' with 'them'. However, when we start to see things from their point of view (i.e. their reality) the activity begins to take on a very different meaning. School assembly is a very apposite example of alternative, and frequently conflicting, realities in an educational context.

One of the most controversial issues in music education at the present time concerns the range of musical activities that are to be found in schools and the inevitably demanding role of the music teacher. Earlier, it was suggested that in many maintained schools there exists a system of music education which is the result of a merger of two different traditions[11]. We have inherited, and to a certain extent developed, the practice of class music teaching which was encouraged, and indeed flourished, during the course of the nineteenth century. Added to that system has been the private or public school conception of music education consisting of choirs, orchestras, individual instrumental tuition and so on which was originally organised and presided over by a Director of Music. The consequence of this merger is that, nowadays, the school music teacher is expected to fulfil a dual role. When this role is examined from a sociological rather than a pedagogical perspective certain problems begin to take on a new significance.

The modern school music teacher has many duties which will include being a class teacher, conductor, performer, accompanist, arranger, concert organiser and administrator. Some years ago, Her Majesty's

---

11. See Introduction to Part Two

Staff Inspector for Music made the point that many teachers were committing themselves to an unreasonable workload which could well prove to be detrimental both personally and professionally[12]. Because of the importance attached to extra-curricular work Geoffrey Brace has commented that the music teacher in school is in the 'extraordinary position of having more expected of him outside his working day than in it'[13].

In this rather peculiar situation it could be that many teachers have to face the dilemma of not knowing where their priorities should lie. Is it possible that class music lessons actually suffer because of teachers concentration on extra-curricular activities? One of the central themes of the Schools Council Project 'Music in the Secondary Curriculum' is that music education should be available to all pupils and not merely the specially talented or motivated who play in the school orchestra or sing in the school choir[14]. It is an interesting fact that we know a great deal about extra-curricular work in those schools that enjoy a high musical status but far less about the classroom activities in such schools. The only real justification of choirs, orchestras and so on can be that they provide worthwhile musical and educational experiences for those pupils who participate in them. The 'problematic' question is whether teachers themselves always view extra-curricular activities in this way.

It is quite natural that teachers will seek to acquit themselves before the headmaster, colleagues and parents and it is through these

---

12. Geoffrey Brace. Music and the Secondary School Timetable. University of Exeter, Themes in Education No. 24., 1970. p (i)

13. Geoffrey Brace. op. cit. p. 11

14. John Paynter. A Place for Music in the Curriculum. Schools Council Project, Music in the Secondary School Curriculum, Working Paper 7, 1978

extra-curricula activities that they are most likely to gain recognition. Certainly a teacher of music might be recognised within a small circle of interested parties as a good classroom practitioner or an innovator, but his chances of promotion and increased status are much more likely to be gained as a result of his 'public' image. It has been suggested by C. Cannon that

> 'within an occupation as stratified as teaching, the one with higher prestige is the teacher whose role is most akin to that of a university lecturer - the sixth-form teacher'[15].

Now it could be argued that the music teacher will have more status if he is regarded by his colleagues rather more as a 'professional musician' and it is, of course, through performances of the school choir and orchestra that the teacher can acquire this image. If it is the case that teachers sometimes place extra emphasis on the development of extra-curricular activities and public performances in order to enhance their own reputations then pupils might be in danger of being exploited rather than educated. In schools many musically accomplished pupils are often required to take part in several different sorts of activities during the course of a week and it is not uncommon for some of them to complain about the amount of time they are required to devote to extra musical pursuits. The general reaction to this sort of attitutde is likely to be that these pupils are uncommitted to the 'life of the school' but when one considers the 'problem' from the pupils vantage point it may be that they are expected to be involved in activities that they do not regard as being entirely for their benefit. Looked at in this sort of way extra-curricular activities may begin to acquire something of a rather sinister image. It would be very unwise to see them entirely in terms of pupil manipulation but in schools where there is undue emphasis on extra-curricula work

---

15. C. Cannon. 'Some Variations on the Teacher's Role'. in Musgrave, P.W. (ed.) Sociology, History and Education. London: Methuen and Co. Ltd., 1970. p. 216

it is possible that class music lessons will tend to be neglected simply because the teachers cannot properly attend to both.

In spite of these reservations I would want to argue that there are good musical and educational reasons why extra-curricular activities should feature in the total programme of music education[16]. The very real difficulties which exist for teachers in terms of what is expected of them have tended to be viewed as relatively 'unproblematic'. Quite clearly any attempts to develop the music curriculum will need to take into account this present unsatisfactory situation. Attention must be given to the establishment of realistic organisational patterns which will enable the teacher to operate more effectively[17]. However, the problem of organisation is not just a matter of time or timetable allocation. It is a much more deeply rooted issue involving questions of teacher image and status within the social context of the school. The value of sociological inquiry is that by looking at subject areas as social rather than simply intellectual systems these important problems are made more explicit.

It has already been pointed out that a major concern of the new sociology is the nature of knowledge itself. In the following section I shall consider various sociological approaches to the problem of knowledge and endeavour to show how these views relate to music and music education.

---

16. See Chapter X

17. See Chapter X

(c) Music and the Sociology of Knowledge

The sociology of knowledge has become one of the most controversial areas in the field of educational studies. Much of the literature tends to be rather obscure and difficult to interpret and some ideas being put forward have been rejected on the grounds of epistemological weaknesses. In a review of the subject, Denis Lawton has identified five 'levels' of interest which represent a continuum ranging from 'moderate' to more 'extremist' positions[18]. At the first level there is a concern with the 'social distribution of knowledge'. What is being suggested is that those in 'power' will attempt to 'define' knowledge and decide how 'accessible' any knowledge is to different groups. The second level of inquiry raises evaluative questions about what 'counts' as knowledge and which knowledge is of most worth. A third level challenges established ideas about subjects and forms of knowledge. These are seen as being arbitrary and existing for convenience of those in 'control' (power). At a fourth level it is being emphasised that all knowledge is 'socially constructed' i.e. knowledge and reality do not exist 'out there' but depend on our social perspective. Lawton points out that there are in fact considerable variations in this aspect of the thesis. Arising out of the view that knowledge is socially constructed is the somewhat curious idea that logical and rational thinking are simply social conventions and could have been otherwise.

These sociological views of knowledge have influenced a number of musicians and music educators. Although it is difficult to relate the views of musicians directly to any one of the five levels outlined above there has been considerable discussion in recent years as to 'who defines' and 'what counts as' music (levels one and two)

---

18. Denis Lawton. Class, Culture and the Curriculum. op. cit., pp. 58-69

and some writers have also found the idea of the 'social construction of reality' (level four) as a useful starting point for explanations regarding the meanings of musical phenomena. In this section I shall look at three views of music which arise out of ideas contained in the sociology of knowledge.

In his book Music - Society - Education, Christopher Small is concerned with an examination of the role and influences of music in society and he makes many thought-provoking observations about commonly held western assumptions[19]. One of his main propositions is that music in the west has lost much of its 'potential' as a societal 'force' largely because it has become detached and remote from everyday life. (The same point was made some fifty years ago by John Dewey[20]). In spite of the tremendous musical achievements of the post-Renaissance tradition it is wrong, says Small, to assume that these set some basic or universalistic standards by which all music should be judged. Whether or not people do hold this assumption is a debatable point but Small believes they do and argues that it is important, and indeed imperative in a changing society, to realise there are other ways of organising experience (i.e. there are other types of music) which are equally valid. He outlines in some detail what he regards are characteristics of western music[21]. From a social point of view music of the post-Renaissance era focuses on individual response rather than communal participation; emphasis is placed on concert 'performance' and the ritual use of music is of little significance; the composer stands aside from his product and composer, performer and audience inhabit different worlds. In

---

19. Christopher Small. Music - Society - Education. London: John Calder, 1977.

20. John Dewey. Art as Experience. New York: Capricorn Books, 1958 (first published 1934), particularly chapters 1 and 2

21. Small, op. cit. Ch. 1

terms of music itself, the logic of western tonality (the essence of which is the relationship of sounds rather than sounds themselves) the 'abstract' nature of tonal harmony, the fact that music can be 'made' (composed) away from the sounds through the use of a sophisticated notational system, all combine to reinforce the notion of music as 'out there' and apart from everyday events.

This is only a brief sketch of Small's argument but he constantly returns to his basic theme, namely, that the western musical tradition has become 'stultified' and irrelevant to most people. In order to understand an alternative possibility of how music might function in society he goes on to consider its role in pre-industrial societies with particular reference to those of the traditional African and Balinese cultures[22]. Listening to recordings from these cultures is, he suggests, only a limited way of understanding the music because it really needs to be experienced in its social context. Music in these societies does not exist as a self-contained art to be contemplated for its own sake but is part of the 'technology' of the society and an essential life skill. Small quotes the composer Colin McPhee who refers to the Balinese 'state of music' in which music is composed, performed and listened to in public as a communal activity with the roles of composer, performer and listener merging together[23].

These comparisons between European and non-European music are made not to show that one is better or worse than the other but simply as a way of challenging what he sees as our own restricted perspective. Small maintains that music reflects a societies attitudes, values and world-view and argues that our own view of music has been

---

22. Ibid. Ch. 2

23. Ibid. pp. 40-41

shaped very largely by the dominance of western science with its concentration on products (objects) rather than creative processes. The effect of this attitude on the practice of education has been to place too much emphasis on objective knowledge and to treat children as 'consumers' thus preventing them from developing their individual 'powers' through creative experience.

Small's analysis is stimulating and leads one to reflect more closely on some of our accepted western attitudes and practices. Certainly music does not have the strong ritualistic function that is characteristic of the pre-industrial society although as he points out there is a semblance of this in the Roman Mass[24]. It could be argued that all church music is closely tied up with some form of liturgical (i.e. social) context where the notion of the concert hall performance is far less in evidence than is often supposed. Indeed, in the context of church worship the roles of composer, performer and listener are very different from those same roles in the context of the concert hall. Frequently, music performed in church is well known and valued although for many members of congregations the identity of the composer remains unknown. As a result of constant use much church music undergoes a type of metamorphosis and is rather more like musical activity in the pre-industrial society than music in the concert hall. The setting of the mass by Merbecke and the Missa di Angelis would be good examples. One only has to experience performances of the great Viennese masses within the context of a service to realise that the church music 'performer' operates in a complex social environment (i.e. the liturgy) entirely alien to the concert hall and in which the music is but only onepart of the total experience. Church music is an important field of musical activity which Small has failed to

---

24. Ibid. p. 37

fully recognise. There are probably many committed members of church choirs, for whom music is an important part of their lives, but who know little of the concert hall tradition.

However, Small does appear to be correct in his claim that music does not play a meaningful part in the lives of most people in our society and no doubt much 'serious' music has become something of a 'remote' pursuit more suited to the 'connoisseur' than the man in the street. But, again, it is worth remembering that large numbers of people are involved in all sorts of amateur music making activities in which the social aspects of belonging to a group, of working together and preparing for some type of public performance do assume considerable significance. Many so-called music lovers are not merely consumers. What is important about corporate music making, whether it be in a sacred or secular context, is that it has some 'end' which becomes a motivational force for the participants. It is that sense of striving towards an end which actually adds <u>point and meaning</u> to musical activity and is very different from 'consuming' music 'out there'. Small's contrast between European and pre-industrial attitudes towards music seems to be too sharply drawn. It may be that in our society the social aspects of music making are much more significant factors than is sometimes supposed. The fact that these aspects are often absent in class music lessons may account, in part at least, for the lack of appeal music has for some pupils.

A second sociological perspective which challenges accepted assumptions about music is that developed by Graham Vulliamy[25]. He regards the attitudes of the music 'establishment' and music educators towards popular music as being misguided and misinformed. The gap which

---

25. Graham Vulliamy. 'Music and the Mass Culture Debate' in Shepherd, J. (et al) op. cit. pp. 179-200

exists between 'serious' and 'popular' music he sees as being part of the mass culture debate in which high art is accepted as truly creative with its own critical standards whereas popular (or mass) art is considered to be a mainly commercial product with little aesthetic value. Aestheticians make 'distinctions' in serious music which has acquired the status of an 'intellectual field'. Critics of popular music, however, generally regard it as an homogeneous entity and fail to recognise the different qualitative types of music that are to be found within this genre. He suggests that there is a wide division between 'pop' music as exemplified in 'the charts' and which is largely commercial, and the more 'serious' rock music (e.g. Beatles, 'Cream', Jimi Hendrix) which derives from the Afro-American tradition. The establishment has ignored the fact that in this century there has been an important 'musical revolution' marked by developments in blues, jazz, rock, soul and so on and which has resulted in a 'new musical language'. Such music is characterised by its rhythmic and melodic inflections, timbre, improvisatory elements and its oral-aural basis. Unfortunately, this music is often misunderstood because of a tendency to view it in terms of 'serious' (i.e.'classical') music. Although these developments in rock music have naturally influenced commercial 'pop', the former is not a commercial product. The rock performer is a sincere creative artist whose music is in the process of 'legitimisation'. Vulliamy considers that the 'pernicious' distinction between serious and popular music is perpetuated through media policy (e.g. the B.B.C.) and the educational system.

To what extent music in the Afro-American tradition is in the process of legitimisation and exactly how significant it is as a musical genre remains to be seen. Certainly in the new Grove there is a much more extensive coverage of popular music than ever before[26].

---

26. Stanley Sadie. (ed.) The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980. Vol. 15. pp. 87-121

This would seem to indicate that the establishment is well aware of the constantly changing nature of music. However, it is one thing to recognise that there have been different developments in music and another to say that they are of equal significance in the development of music as an art form. Vulliamy is not entirely clear on this point. Both he and Small claim that there is a tendency amongst establishment musicians to make generalisations about music which is not in the 'serious/classical' tradition. However different criteria apply to different types of music. This sort of view is clearly in direct contrast to the sort of position held by Richard Hoggart: 'Very few people working in the high arts can be brought publicly to say that there is a difference in achievement and quality between the Beatles and Beethoven'[27]. This difficult question of aesthetic judgement and values will be returned to presently.

Vulliamy's view that there are different,yet equally valid, types of music leads him to treat as problematic what it is to be musical. Because of the concentration on serious music, musical achievement has been seen in terms of playing instruments 'correctly' and the acquisition of literacy skills, theory and information. He argues that for pupils to 'succeed' in music they have to adopt teachers' categories of 'good' music, be prepared to practice regularly and generally approach musical activity in a conformist manner. The suggestion is also made that this type of success is automatically associated (by teachers) with intelligence and family background. Consequently, the number of people who succeed is relatively small and this reinforces the idea of music as being an elitist activity which is not easily accessible to everybody. However, many young

---

27. Richard Hoggart. 'The Divisive Society'. Observer, 21 February, 1982

people working in the oral-aural pop idiom may achieve a great deal through improvisation and experimentation which (although not recognised as musical in the serious tradition) could be highly musical in a less restricted sense.

The work of Small and Vulliamy is largely at the first two levels of Lawton's classification of the sociology of knowledge. A more extreme challenge to accepted views of music and aesthetic theories has been developed by John Shepherd and is based on the notion of the social construction of reality[28]. Rather than existing independently of human beings as objective fact reality is regarded as being dependant on people's social view of the world. Shepherd maintains that one can only comprehend the meaning in musical works by identifying the agreed meanings (i.e. the reality) of the society in which the music was created. He agrees that this approach is in contrast to the 'established attitudes to music which utilise an "objectively" conceived aesthetic'[29] and he is concerned to pursue the hypothesis that 'prevalent a-social views of music are inherently problematic'[30]. It is not being simply suggested that in order to understand particular pieces of music we need to know something of the social conditions under which they were created. Rather, the meaning of music is to be located in an explanation of the creators' social reality and not in the music itself as if the latter had some independent life of its own. Shepherd then goes on to describe, in considerable detail, different types of reality and shows how these may be seen as being 'encoded' in music. For example, music in pre-literate society depends on the repetition and variation of short motifs. Drawing on the work of the ethnomusicologist Nettl,

---

28. John Shepherd. Whose Music. op. cit. chapters 1, 2 and 3

29. Ibid. p. 1

30. Ibid. p. 7

he concludes that

> 'Formal effect seems to depend upon the immediately adjacent existence in the memory of the listener of material closely related to that which he is actually hearing. In this sense the music is in a constant state of re-creation within time'[31].

The characteristic feature of a pre-literate society, says Shepherd, is its 'immediacy' because of its dependence on the spoken word. In an oral-aural culture man does not stand 'outside' time. He is always 'within' time which explains the constant re-creation in the music. On the other hand, form in Western music depends very much upon comparison and long term memory in order for the relevance of the constituent parts to take full effect. The principle of sonata form, for example, depends upon the relationship of one section to its antecedent. 'In order to understand tonal music, industrial man must stand outside of time and music'[32]. And this is the essential characteristic of the literate society. The written word has enabled man to 'distance' himself from his immediate environment. He is outside time.

The view that any meaning in music is to be found in an analysis of the particular reality in which it was created constitutes an interesting although puzzling thesis. Inevitably, further questions need to be asked. What is the extent of the thesis? Is it being claimed that the meanings in music are purely of a social nature? Certainly all music is a social construct and it is impossible to see how it could be anything else. Neither does it exist 'out there' in the way that physical objects might be said to have an independent existence. However, in our western society there is a sense in which music is 'out there' unlike in those societies where it is part of everyday life. We are able to listen to the music of many

---

31. Ibid. p. 111

32. Ibid. p. 111

different cultures and the fact that we can and do respond to a wide variety of music (i.e. we find it meaningful) would indicate that the a-social view, totally rejected by Shepherd, cannot be dismissed quite so easily. Of course, it would be inappropriate to make judgements about say, the music of the Balinese Monkey Dance in terms of the western classical tradition and it would be strange indeed if we attempted to do so. But we do judge or respond to it <u>as music</u> and as we come to know its stylistic norms more intimately so it becomes more meaningful. It may be that a knowledge of the music's social context adds something to our response to it, but to say that its meaning i.e. that which makes it meaningful, requires some sociological, rather than musical, explanation seems to be an unacceptable point of view and at odds with real musical experience.

Sir Karl Popper has made the point that 'man has created new worlds - of language, of music, of poetry, of science'[33]. Within these 'worlds' there are conventions, rules and norms which give them meaning. Shepherd, Vulliamy and Small are all emphasising the fact that there is not just one world of music and no doubt a universalistic theory of musical meaning has severe limitations. However, what is not at all clear is how far the claims of these sociologists are to be taken. Whilst it may be fair to say that the sort of evaluative comparisons between the Beatles and Beethoven, being made by Hoggart[34], are inappropriate since the two types of music belong to different genres, questions of value do have to be faced at some stage since they are the very essence of aesthetic inquiry[35]. Are music in the

---

33. K.R. Popper. <u>The Open Society and its Enemies</u>. Vol. 1. 5th edition. London: Routledge, 1966. p. 65

34. See note 27

35. See Suzanne Langer. <u>Philosophy in a New Key</u>. 3rd edition. Cambridge, Massachusetts, 1957. p. 207

'charts', 'rock' and 'serious music' all equally valuable categories in our 'world' of western music? On the one hand Vulliamy seems to be saying they are, since each has its own critical standards, but on the other hand he states that 'rock' is superior to 'commercial pop'[36]. His suggestions for curriculum practice are clearly worked out but the value issues are completely ignored[37].

What does emerge strongly from these sociological positions is the notion of relativism. If the idea of music encoding social reality is pushed too far it could be held that every piece of music depends on a different construction of reality. In this case it might be maintained that x's reality is different from y's or z's and therefore no aesthetic (evaluative) questions can be asked at all. Consequently, there is a sense in which every piece of music is equal in value to every other piece of music and the 'world' of music ceases to exist, at least as we normally understand it. It may be that this is not, in fact, Shepherds point of view but it is an issue which is not adequately dealt with in this social theory of meaning.

The basic problem with the extremist sociological explanations of music lies in the fact that there is a strong tendency to substitute sociological for aesthetic criteria. Whether or not one piece of music is 'better' than another is essentially an aesthetic issue. No doubt sociology can, and does, shed some light on the nature of aesthetic questions, since all aesthetic endeavours occur within a social context, but to say that the only reasons for making evaluative judgements in the arts are social ones is ultimately to reject the idea of an aesthetic realm altogether. Presumably, this is not really intended. Therefore, it is necessary to consider how

---

36. Vulliamy. 'Music and the Mass Culture Debate' in Shepherd, op. cit.

37. Graham Vulliamy and Ed Lee. Pop Music in School. Cambridge: Cambridge University Press., 1976. Ch. 3

aesthetic judgements are made. In other words, what is the character of aesthetic objectivity?

Objectivity, in any area of understanding is not to be equated simply with what can be empirically identified and verified as 'true' or 'real'. Rather it is concerned, primarily, with an approach to things - an approach which is to be contrasted with the prejudiced or the idiosyncratic[38]. In the arts the notion of objectivity arises out of certain inter-subjective 'agreements' which exist amongst those occupied with, or, more precisely, who are 'on the inside' of the arts. Certainly these agreements change from time to time and at any one time there will be disputes and disagreements. (This also applies to every other area of understanding). But without a considerable measure of agreement there can, as has already been suggested, be no world of art. Admittedly it is extremely difficult to identify exactly what it is about art works that enables aestheticians and practitioners to agree about their value or lack of it, but it cannot be denied that the agreements exist. If they did not then the study of music or any other art form, would be impossible. It is from 'within' the 'world of art' that Hoggart makes his claim that there is a qualitative difference between the music of the Beatles and the music of Beethoven, just in the same way as musicians would largely 'agree' that there are similar differences between certain composers and particular compositions. It certainly does not follow from this that in education children should be introduced to only the 'best' music any more than that musicians should never perform 'inferior' compositions. The arts simply do not 'work' in this way although many people on the 'outside' seem to be under the impression that this is how musicians and music educationists think. However, the

---

38. See D.W. Hamlyn. 'Objectivity' in Dearden, R.F., Hirst, P.H. & Peters, R.S. (eds.) Education and the Development of Reason. Routledge, 1972. Ch. 14

notion of aesthetic judgement will obviously have <u>some</u> implications for the study of music and the practice of music education. To substitute sociological analysis for aesthetic judgement can only eventually lead to an impossible impasse.

(d) Conclusions

Much of what has been discussed in this chapter could be described as being of a 'revolutionary' nature in the sense that many long held assumptions relating to music and music education are being seriously called into question.

It has been suggested that the organisation of music in schools needs to be looked at problematically. A particularly controversial issue is the conflict that arises between class music teaching and extra-curricular activities. It is perhaps the case that in some schools 'public' concerts and recitals do assume too much significance and over concentration on such activities may be to the detriment of class music teaching. Although this state of affairs might be attributed to the questionable motives of some music teachers and some headteachers I shall argue later that extra-curricular activities do serve an important musical and educational function. Any review of the music curriculum will have to take into account the inter-relationship of these two forms of school music[39].

Sociological investigations into the nature of music raise numerous issues which will have a bearing on curriculum practice. The questioning of the post-Renaissance musical tradition as being the paradigm of musical achievement provides a timely reminder that there are other, equally valid, forms of music. There is undoubtedly much to be learned about the possibilities of musical experience through a consideration of musical activities in other cultures. The claim that music educators have, on the whole, rejected various types of worthwhile popular music in favour of the classical tradition has good foundation. All of these points have important implications for music education and particularly in connection with curriculum

---

39. See Chapter X.

content[40].

Sociological perspectives form an important part of the process of curriculum planning and development but they need to be studied as critically as that which they seek to criticise. At a time when teachers are seeking new directions in music education sociological arguments often appear to be very plausible and persuasive. Curriculum development, however, is an 'evolutionary' rather than 'revolutionary' process and consequently such arguments require careful examination in the light of practice.

40. See Chapter VIII.

SUMMARY OF PART THREE

The purpose of this part of the study has been to examine music and musical activity in an interdisciplinary manner with the intention of indicating some factors that have implications for curriculum planning and practice.

I have proposed that music education might be conceived of as being concerned essentially with the development of musical knowledge and understanding which is acquired through attending to the principles of procedure to be found in various forms of musical activity. Although the study of music does involve the development of 'know-how' and knowledge 'about' music the central feature of musical knowing is the forming of 'relationships' with music. This may best be described as 'knowledge by acquaintance' and is an important dimension of what we normally call musicianship.

Much psychological research into musical ability has been an attempt to explain musicianship but although investigations in this field have been valuable they have been limited largely to an examination and explanation of aural acuity. I have suggested that much may be learned about musical processes by following Seashore's idea of 'psychologising' about music. Consequently, an attempt has been made to relate modern theories of instruction to teaching and learning processes which occur in music. The study of psychological theories of creativity helps to clarify many of the misconceptions which arise out of creative music making. It is suggested that there is a sense in which creativity might ultimately be of more relevance to teacher, rather than pupil, behaviour.

The sociological aspects of music have been approached according to the methods to be found in the 'new' sociology. Although it is frequently stated that the organisation of music in school is in need of reform many of the underlying organisational problems are rarely examined and it is illuminating to consider music education

as a 'social', as well as an 'intellectual/aesthetic', system. Sociologists and musicians who have recently challenged long held assumptions regarding what 'counts' as music, what it is to be musical and the role of music in society, have indicated important alternatives that cannot be ignored by curriculum developers.

The aim of the next part of the study is to show how these various thoughts about music can be related more directly to the music curriculum. Several of the writers referred to have attempted to apply their findings to educational practice. Arnold Bentley, for example, has prescriptions to offer about streaming and setting which he sees as arising directly and conclusively from his research into musical ability. Similarly, Christopher Small's sociological analysis and comparison of music in Western and non-European societies leads him to be highly critical of much current educational practice. However helpful these contributions may be it is my argument that the taking of particular theories and applying them directly to curriculum practice fails to recognise the reality and complexity of that practice. Consequently, the ideas set out in the following chapters represent an approach to curriculum planning and practice which take into account some of the different viewpoints explored in this part of the study.

PART FOUR

THE MUSIC CURRICULUM

DESIGN, OPERATION, DEVELOPMENT

INTRODUCTION

The starting point of this study has been the 'disturbances' caused by the problems raised in connection with the issue of creativity in music education. In the opening chapter three major areas of 'disagreement' were identified and referred to as the problems of 'meaning', 'context' and 'practice'[1]. I have suggested that proposals for creative activities are concerned not simply with a particular teaching style or methodology but form part of a movement aimed at improving the state of music education in schools. It is sometimes argued that what is required to achieve this is a new rationale for music education. This study is a response to that demand.

I have proposed that a new rationale cannot be seen merely in terms of a more sophisticated or more convincing justification for music education although it will obviously include this. It must also address itself to wider questions concerning the school music curriculum which, in turn, depends on a consideration of the nature of music and musical activity. Consequently, in the first three chapters of this part of the thesis I shall review some aspects of curriculum planning and practice which, I believe, can be developed by basing them on a firmer foundation of musical and educational thinking.

At no stage has any attempt been made to furnish a definition of curriculum. Certainly, the word implies some type of course or programme in which something of educational value is being taught by teachers to pupils. This often leads people to equate curriculum with a syllabus or scheme of work. Alternatively, it may be regarded as the actual activities that are taking place in schools i.e. the actions and interactions of teachers and pupils. My own

---

1. Chapter I, section (a)

conception incorporates both these views but rather than offer a definition I want to suggest that fruitful study of the school music curriculum, at the present time, might usefully be concerned with a consideration of three closely related issues:-

(i) What might be taught and 'why'.

(ii) 'How' the teaching and learning of music might be organised.

(iii) The conditions under which the practice of music education takes place.

I would maintain that a systematic examination of curriculum content, aspects of teaching and organisational factors present issues in music education which warrant inquiry and that such inquiry is part of the process of development. The approach I intend to adopt is 'reflective' rather than prescriptive and although the ideas developed can be translated into suggestions for practice they are seen primarily as constituting a way of thinking about practice. It has been suggested that there is a sense in which theory might be said to guide practice[2] and a theoretical framework may be useful in that it can generate proposals for practice. But it can also provide the basis for critical reflection which is part of any developmental process and often seriously lacking in the field of music education.

I wish to argue that no rationale for music education will automatically lead to improved practice. Ultimately it must be teachers-creative teachers - who develop the curriculum and it is therefore important to draw a distinction between 'rationale' and 'development' and place them side by side. Consequently, the last two chapters are devoted to the role of teachers in curriculum development and

---

2. Chapter II, section (c)

represent a view of development as a practical enterprise rather than a theoretical formula.

Although this study is not an empirical investigation I shall, during the course of the following chapters, be referring to practical work that has been conducted with teachers over a period of some years and which is based on the ideas presented in this thesis.

CHAPTER VIII

CURRICULUM CONTENT

(a) Introduction

Discussions about the content of the curriculum usually centre on the subject matter to be employed in a course of study. However, in considering the content of the music curriculum there is, I would suggest, good reason for approaching the issue in a slightly different way. In Part Two it was pointed out that the term music education tends to be equivocal since it is used in reference to a wide range of musical pursuits[1]. My main interest in this part of the study is in what is generally known as 'class music' lessons. However, even when we are talking specifically about this aspect of music education we are likely to have a variety of activities in mind simply because the practice of music teaching differs so much from school to school. Therefore, in thinking about curriculum content I shall focus attention on decisions about the sorts of activities that children might pursue during a programme of class lessons, the reasons for these activities and the types of music (i.e. subject matter and materials) that could be selected for use in the conduct of activities. It might be thought that activities would be best described in terms of teaching methods. However, in referring to activities as content I am not concerned with teaching processes although pedagogical procedures are obviously implied. My argument will be that musical understanding - the central aim of music education - arises out of certain types of musical experience and the activities which provide this experience may best be regarded as curriculum content. Some aspects of teaching will be considered in the next chapter.

---

1. Part Two. Introduction.

(b) Content as Activity

One of the most frequent criticisms of much class music teaching in recent years has been to do with the amount of emphasis that is often placed on the importance of pupils acquiring 'information' or knowledge 'about' music[2]. This quasi-academic study of music is usually contrasted with practical activities which are seen as providing opportunities for direct musical experience. In view of my earlier account of musical understanding which arises out of musical encounter[3] it would be difficult to support an information-based music curriculum and in any case it is extremely doubtful if there are many music teachers who would seriously subscribe to such a position. Nevertheless, although there is much support for the idea of 'direct contact' with music as a basis for curriculum practice, opinions differ as to the form these contacts should take. This is because various proposals for practice are often based on differing conceptions of musicianship and alternative views of music education. Programmes based on the Kodaly system, the Orff approach or avant-garde creativity schemes would all give prominence to direct musical experience. However, the content and style of music lessons derived from these contrasting 'methodologies' vary considerably. I intend to critically examine two different views of curriculum content as activity and then develop my own perspective which arises out of the principle of music education as being concerned with the development of what I have called musical understanding. The first of these views is perhaps not well known to music educationists but is certainly respected by many curriculum theorists. The second is familiar to music educationists and

---

2. See John Paynter. 'A Place for Music in the Curriculum'. Working Paper 7. Schools Council Project: Music in the Secondary School Curriculum, 1978.

3. See Chapter V. Section (c)

beginning to establish itself as something of a new orthodoxy.

In what has become a very influential book regarding the content of the curriculum, John White argues strongly against the hypothesis that in order to 'appreciate' art it is necessary to participate in 'creating' it for oneself[4]. He also links this argument to 'performance' in the arts and refers quite explicitly to music. White maintains that there is no 'empirical evidence' to support the idea that performing and creating are necessary pre-requisites for developing a 'love' of art. Since he sees this as the purpose of arts education, a music programme would be one which focussed essentially on musical 'appreciation' with the intention of developing in pupils a discriminative sense of taste and value. Performance and creative activities are seen as pleasant 'optional extras'. Kenneth Simpson, on the other hand, has stated that because children can experience music as 'performers', 'listeners' and 'composers' programmes should be designed so that they can have opportunities in all three areas[5]. This view of eclectic musical experience as a basis for music education and curriculum planning has received frequent support and commendation and provided a foundation for several curriculum models[6].

It is quite clear that although White considers experience of the arts to be an important part of a liberal education he appears to have a somewhat limited idea of the scope of artistic experience. As a discipline, music is certainly much more than 'appreciating'

---

4. John White. Towards a Compulsory Curriculum. London: Routledge and Kegan Paul, 1973. p. 41

5. Kenneth Simpson. 'The Teachers Task: Aims' in Bernarr Rainbow (ed) Handbook for Music Teachers. London: Novello, 1968. pp. 33-43.

6. For example. Music Guidelines. Inner London Education Authority. Publications Unit., 1980

composers 'works' and if music education is to be regarded as an enterprise concerned with introducing children to that discipline it would be extremely limiting if pupils had no opportunity of experiencing music in a practical way. Music education, for White, appears to be no more than a form of 'music criticism' or 'philosophy of music'. Of course, he does not consider the arts to be a way of knowing. In my own characterisation of music as a type of knowledge the practical dimension of musical activity assumes greater significance since it has been suggested that to 'make' music is, in fact, to 'know' it. From this position it would follow that anybody who has been actively involved in making music will respond to other peoples' performance with an awareness which is different from that of the person who has not experienced music in this direct way. (One might also argue that the same principle would apply to the appreciation of games and other practical pursuits). It is, in fact, hard to imagine anybody on the 'inside' of the performing arts not subscribing to this sort of view. Such people would not seek empirical evidence since because of their knowledge from within art they would not regard the connection between 'making' and 'appreciating' as an issue which need be open to that type of inquiry. To know of the 'world' of music is not simply to recognise and respond to musical 'objects' which exist 'out there' for our contemplation. Rather, it is to be aware of what might be called a 'form of life' and the various aspects of that life. These will include the appreciation of compositions but also many other things besides.

Kenneth Simpson is quite right when he says that the ways of experiencing music are through performing, composing and listening. This leads to a wider conception of curriculum but it does not automatically follow that the three experiential modes will provide

a curriculum blueprint. Rather more needs to be said about the particular significance of these types of musical experience and how they relate to a view of musicianship and music education. For example, is it necessary for pupils to be involved in all three modes in order to attain musical understanding? Is one of more consequence than the other or are they of equal significance? It is these sorts of questions that require further and more detailed consideration.

It is an important part of my thesis that music, as a way of knowing, becomes properly meaningful through attending to those principles of procedure which characterise musical activity. These procedures were described earlier as 'sub-musical', 'basic', 'formal' and 'expressive'[7]. They are most obviously apparent in performance activities. In a typical performance orientated lesson, be it instrumental or choral, pupils will need to be watching, listening to instructions, ready to 'start' together, holding the music correctly and so on (sub-musical). They will be required to attend to the rhythms, pitch, dynamics and the quality of the sounds being produced (basic). Words, style, genre, and structure all have to be taken into account (formal). Attention to such things as the music's 'rise' and 'fall', its 'tension' and 'character' will largely determine the 'musicality' of the performance (expressive). Simply playing or singing the 'right notes' will be insufficient if we are looking for a musical and thereby meaningful performance.

The above comments would be particularly applicable to those sorts of activities commonly referred to as 'class singing' or 'class orchestra'. However, these represent only one type of performance

---

7. See Chapter V. Section (c)

experience. Singing in a choir, playing in an orchestra and taking part in class performance activities do not constitute quite the same types of experience as participating as a member of a string quartet or performing as a soloist. The principles of procedure apply in each instance but in rather different ways. In the case of a choir (or class singing lesson) it is the conductor (or teacher) whose task it is to see to it that the procedures are being followed by the participants. Members of a small ensemble and individual performers require a degree of independence which is not so immediately necessary for those being directed in a large scale corporate activity. This independence is certainly important in the development of musical understanding, just as it is in any area of experience, and a criticism of programmes which are entirely class performance based is that children rarely have the opportunities, under these circumstances, of making independent decisions. This has been one of the reasons why some people have attached so much significance to creative activities since these necessarily involve pupils working in an independ nt manner. However, it is quite possible for children to be engaged in small-group performance work which also affords opportunities for independent music making and there are plenty of published materials designed for this purpose.

To think of performance simply in terms of corporate activities such as class singing or class orchestra obviously places limitations on this aspect of musical experience. It might be argued that the most valuable outcome of small-group creative work is the development of musical independence and a greater insight into the 'workings' of music. Rather than equating creative activities with the process of composition (children working 'as composers') and using this as the basis for their justification it would be much less controversial if it were accepted that their

educational value lies in the opportunities provided for pupils to explore the world of music in a particular way. Creative activities offer another chance to develop musical understanding since the principles of procedure are directly experienced and with a growing independence. Admittedly, there is a sense in which children might be said to be involved in a process which is something like that of a composers since they are 'selecting', 'rejecting' and 'relating' musical material and attempting to produce some kind of 'realised form'. But as was pointed out earlier, investigations into creative processes, although limited, do at least indicate that there are considerable differences in the ways composers approach their work[8]. There is no standard 'compositional method' and therefore if children are said to be working as composers it would need to be stated which particular composer was being taken as the model. To model a composition on a composers music is common practice. But to model a composition on his processes is absurd. However, if forms of creative music making are seen as ways of coming to understand in music then the conceptual problems associated with creativity itself, and which were discussed at the outset[9], no longer overshadow the educational value of the activities. In spite of the difficulties associated with 'creativity' I shall continue to refer to 'creative activities' and 'creative music making'. The term is recognised by music educators as referring to all those pursuits which are based on the principle of children producing their own pieces of music.

I have suggested that with regard to listening to music, i.e.

---

8. See Chapter VI. Section (d)

9. See Chapter I. Section (a)

attending to a realised form, we are able to 're-live' the principles of procedure which are in fact 'embodied' in the composition[10]. In other words realised forms are instances of the procedural principles which we relate to. However, although this type of activity is a form of direct contact with music it can also be a reflection of what I have called 'connoisseurship'[11]. This could be seen as a relatively sophisticated musical encounter and unlikely to be as readily meaningful to children as the 'making' of music for the very reason that the procedures are not so immediately experienced. Nevertheless, it would be wrong to assume that children will not respond positively, as listeners, to a wide range of musical styles and it would be strange if in attempting to introduce them to music they did not have the chance of becoming acquainted with what others had contributed to the discipline.

In view of the arguments above, I would wish to maintain that as a <u>general principle</u> it is possible to make a case for placing 'making' i.e. performance and creative activities at the centre of a course of class music lessons. It would be an exaggeration to say that without the experience of performing and creating no musical understanding can be attained but a programme based entirely on listening (i.e. 'appreciation' as advocated by John White) would seem to have severe limitations both logically and practically. Ideally, the study of music will include both "participatory" and "appreciative" elements which, in fact, complement each other. And, of course, the former always includes the latter. I shall

---

10. See Chapter V. Section (c)

11. See Chapter VII. Section (c)

return to the 'general principle' at the end of this section.

I have proposed that musical activities (i.e. performing, creative work, listening) are characterised by principles of procedure which rely to a certain extent on the individuals level of skill (knowledge 'how'). Musical skills, classified earlier as aural, translative and manipulative[12], are sometimes known as 'technique' or the technical aspects of music making. A crucial question facing teachers concerns how much emphasis should be placed on the development of skills in a programme of class music lessons. Traditionally, a great deal of importance has been attached to technique (especially in conservatoires) since it has often been held that the development of musicianship is essentially the development of musical skills. A wider view of musicianship has been expounded throughout this study although the significance of skill acquisition is recognised. For example, increased manipulative skill will ensure greater control of the medium and provide opportunities for further exploration. However, I would want to argue that skill acquisition is only of relevance in the development of musical understanding if it is applied to musical activity. It might be claimed that people achieve a sense of 'satisfaction' as a result of mastering skills but this would be no justification for devoting an undue amount of time to skill acquisition if the programme is to be concerned with music education. (Concentration on musical skills might also have a therapeutic value particularly in the education of handicapped children. This, of course, is a very important matter but beyond the scope of this study).

Although musical activity may be seen as being partly dependent on available technique it is often assumed that the former cannot commence until the latter is firmly established. A great deal of

---

12. Chapter V. Section (c)

instrumental teaching is conducted in accordance with this principle and another typical example of this viewpoint is sometimes to be found in the practice of amateur choral groups where large amounts of time are spent on 'learning the notes' prior to approaching an item in a musical way. This practice (humorously referred to as 'note-bashing') often results not in good musical performance but in dull and uninteresting renditions because so much time has been spent on note learning that the procedures, which make the music come 'alive' in performance, are ignored and ultimately forgotten. Even if this sort of approach is successful it is more likely to appeal to committed adults rather than the average class of children in school. Of course, technical accuracy is essential in performance but many people are so obsessed with this factor that any slight technical slip is regarded as nothing short of disaster and it may well be that this attitude is sometimes reflected in the practice of class music teaching. It has been said of the Kodaly Choral System that it is so skill orientated that the 'joy' and 'magic' of of music are lost to pupils[13]. This is absolutely contrary to Kodaly's original intentions but it is not hard to see how a misinterpretation of his principles could lead to a situation in which pupils were technically competent but musically 'unaware'.

In a document produced by the Lancashire Education Authority it is stated that 'music is essentially a subject that requires skills'[14]. Although the authors have a slightly broader conception of skills than that outlined here they are of the opinion that the development of skills is an end in itself since those acquired in the study of music are transferable to other curriculum subjects. Music is thus

---

13. See Charles Plummeridge and Dorothy Taylor. 'Kodaly in Action'. Times Educational Supplement., 28 November, 1980

14. Malcolm Doley (et al.). Music in the Curriculum. Preston: Lancashire Education Committee, 1978. p. 9

seen as a 'servicing' subject and concentration on skills acquires a new justification. There is no empirical evidence to support this claim neither is there any reference to psychological theories concerned with the transfer of learning. But apart from this, the unfortunate feature of the document is that music education is equated with the pursuit of musical 'know-how' and the qualitative aspects of musical experiences are pushed into the background. This is a paper written by musicians and illustrates how traditional views of musicianship continue to influence class music teaching.

In spite of the fact that the acquisition of skills can be given undue importance, which may be to the detriment of pupils musical experiences, the significance of skill development should not be underestimated. One of the reasons why so many children become disinterested in class music may be that they sometimes develop no skill and therefore no sense of progress and achievement. Music becomes a closed subject since all practical experiences appear to remain at the same level[15]. In curriculum planning and practice what needs to be taken into account is the necessary relationship between musical skills and proposed activities[16].

I have referred to the propositional dimension of musical knowing and argued that the acquisition of this type of knowledge cannot be regarded as being central to the development of musical understanding as defined here. Nevertheless, it would be extremely peculiar if, in their contacts with music, children did not come to know something about the composers whose works they performed and listened to, orchestral instruments they might play or be able to identify, the

---

15. See David Grierson. 'An Investigation Into Some Factors Affecting the Attitudes of a Group of Thirteen Year-Old Children Towards School Music'. Unpublished MA dissertation. University of London Institute of Education, 1980. pp. 27-30

16. See Appendix II

social and historical aspects of music as an art form, and many other things. In any case a certain amount of knowledge about music is necessary in building relationships with it. People who participate in musical activities are required to know all sorts of things in order to interpret music and to communicate with each other. It is all too easy, however, for the propositional to become a substitute for musical experience. To acquire 'theoretical' knowledge such as the meaning of Italian terms, the function of time signatures and the 'rules' of harmony is of little value unless this knowledge can have some bearing on musical activity. Searching through encyclopaedias for information about the lives of the great masters, copying out pictures of instruments and learning about the role of a recording studio manager may keep children occupied. Such information might also be useful from the point of view of the individuals growth of general knowledge. But this can only be regarded as a peripheral aspect of music <u>education</u>.

The separation of activities, skills and information within an epistemological framework is a way of looking at music which can provide a basis for curriculum content in terms of what pupils might be doing in the classroom. The analysis lends support to the idea of performance, creative and listening activities as being central to courses in music education but it also enables one to view this principle in a critical manner rather than accepting it as a 'given'. Whilst accepting that there are three basic modes of musical experience there is no logical reason why this should necessarily be reflected in <u>all</u> curricula. In view of the fact that musical experience does have different dimensions it would seem sensible and desirable to provide alternative experiences for children in schools. Keith Swanwick has made the point that people come to music in different ways and it is important for children, especially during their early formative years, to have all musical

avenues opened to them[17]. Nevertheless, it is also likely that some pupils will eventually favour one mode rather than another and it is perhaps unfortunate that in some recent proposals for examinations at 16+ assessment in all three modes is considered obligatory[18].

I referred earlier to a 'general principle' of curriculum design which arises out of a view of musical experience and knowledge. Since I have argued that musical understanding is developed through principles of procedure I would want to suggest, in spite of reservations expressed during the previous paragraph, that there is some justification for placing performance and creative activities at the centre of the curriculum and listening activities providing complementary experiences. However, it has always to be recognised that practice will be determined by many variables such as the age of pupils, their previous experiences, the available resources and many other factors. Curriculum frameworks (e.g. Appendix II) are only useful if teachers can interpret and adapt them in a particular context. This, of course, is the art of The Practical.

Having considered curriculum content from the point of view of pupils activities I now wish to turn to a discussion of the types of music and musical materials that might be used in the conduct of these activities.

---

17. Keith Swanwick. A Basis for Music Education. London: NFER, 1979. p. 47

18. Schools Council. 'National Criteria for a Single System of Examining at 16+. Report from Music Committee's 16+ Sub Committee', July, 1981.

(c) Content as Materials

In this section I shall not be concerned with discussing such things as the relative merits of various song collections or music 'course-books'. I want to explore, in a fairly general way, some of the issues involved in the task of deciding on what are appropriate curriculum materials. Two main questions arise. First, what types of music might be regarded as being educationally suitable and worth-while. Secondly, how might teachers select particular items for use in the activities previously described. In view of the fact that there is a great deal of music which could be used in schools and that teachers are at liberty to decide for themselves what to select it is not surprising that the choice of materials has become some-thing of a contentious and confusing issue.

According to a recent report published by the Gulbenkian Foundation many people seem to be under the impression that schools have the responsibility of passing on 'high' art to pupils[19]. In the field of music education this notion of 'high' art tends to be associated with the 'traditional' music curriculum which is based largely on European 'classical' music. A typical example of the 'traditional' curriculum would be the content of the Oxford School Music Books[20]. These contain hymns, carols, folk songs, classical songs and standard orchestral works. It could hardly be said that all the material in these books represents 'high' art and it is very doubtful if many 'traditional' music teachers would see it as their task to be concerned only with the presentation of the works of the 'great masters'. Presumably, a programme of musical appreciation could be geared to this end but education in the classical tradition does not

---

19. Calouste Gulbenkian Foundation. The Arts in Schools. London: Gulbenkian Foundation, 1982. p. 36

20. Roger Fiske and J.P.R. Dobbs. The Oxford School Music Books. O.U.P., 1956

rule out opportunities for active participation in music making. What really characterises the 'traditional' curriculum is the emphasis on classical tonality and a particular view as to what 'counts' as music.

In recent years this conception of music as a basis for the curriculum has been subjected to various forms of criticism. Some people seem to suppose that many children will find no 'relevance' not only in 'great works' but in the classical tradition as a whole[21]. But what are we to understand by this attitude? Certainly much music is not relevant in the sense that it is part of childrens immediate environment. However, the very essence of education, and particularly education in the arts, is the notion of transporting people to worlds beyond their daily experience. In many ways it may be regrettable that music does not play a part in our lives as it does in some pre-industrial societies or perhaps even in a cathedral choir school. The fact of the matter, however, is that in our society music does exist 'out there'. This does not mean that it is therefore irrelevant. Children and adults frequently respond in a positive way to music which is far removed from their immediate concerns and one of the great mysteries of art is that much aesthetic response is essentially unpredictable. We cannot always know how people will react to different types of music and it will be an unimaginative (and non-artistic) approach to curriculum planning that fails to recognise this. A great deal of discussion about relevance arises out of sociological views of art rather than artistic experience. In practice if children do respond positively to a particular song or an orchestral work questions of relevance seldom seem to arise. Certainly a curriculum concerned with introducing pupils only to 'high' art would reflect a very narrow view of music education.

---

21. See Christopher Small. Music, Society, Education. London: John Calder, Ch. 8.

Nevertheless, it would be most unfortunate if pupils did not have some contact with a number of the major works of composers in the European classical tradition. Such works have made a significant contribution to the 'world' of music as we know it and part of being introduced to that world is to be made aware of their existence.

Some observers who want to stress the importance of relevant curricula often point to the fact that we live in a multi-cultural society and this should be taken into consideration when planning the content of the curriculum[22]. Again, however, this point needs to be looked at carefully. Certainly, the questioning of the supremacy of the post-Renaissance musical tradition by sociologists and ethnomusicologists is a reminder that this tradition is by no means the entire 'world' of music and in a multi-cultural society there is undoubtedly justification for representing more than the mainstream culture on the curriculum. There is a rich variety of music which is valued by different groups in our present society and to ignore this fact is to be unaware of the possibilities of wider musical experience. However, this is not to suggest that types of Asian or African music, for example, should be selected to simply satisfy the 'needs' of ethnic minorities any more than brass band music, folk songs or popular music should be used because they seem 'appropriate' to particular communities. If music education is to focus on the development of musical understanding pupils will benefit from becoming aware of the diverse and constantly changing nature of music as an art form. The task for music teachers is to devise practical ways in which this might be achieved. Discussions about music of other cultures often lead to the assumption that the most straightforward way of becoming acquainted with it is by listening

---

22. See Naseem Khan. The Arts Britain Ignores. London: Community Relations Commission, 1976. p. 139

to recordings or attending live performances. But there is no reason why this should be so. For example, the interesting rhythmic devices and the use of timbre in certain types of Indian music could easily provide the basis of any number of performance and creative activities. Similarly, the Balinese concept of a 'state of music' suggests many possibilities for classroom practice.

A particularly strong challenge to traditional views of curriculum content has come from those innovators who feel that much more attention should be given to childrens interests. This position has been clearly stated by Graham Vulliamy who argues that music educators have adopted a narrow view of what 'counts' as music and in so doing have ignored pupils interest which largely centre round various types of popular music[23]. Certainly writers like Bernarr Rainbow[24] and Winifred Johnson[25] who talk about popular music as being 'commercial rubbish' or 'like reading comics' do not attempt to substantiate their disparaging comments but simply accept that there are two types of music - 'classical' and 'popular'. The former is seen as being musically and educationally worthwhile whereas the latter is to be avoided at all costs. In rejecting these sorts of views Vulliamy is not only referring to the content of the curriculum but is also questioning traditional views of musicianship which he claims are directly related to the 'serious' tradition. Content, musicianship and pedagogy are all inextricably linked. He identifies three paradigms of music teaching which he

---

23. Graham Vulliamy. 'Music as a Case Study in the 'New Sociology of Education' ", in John Shepherd et al. Whose Music. London: Latimer New Dimensions Ltd., 1977. pp. 201-232

24. Bernarr Rainbow. 'The Historical and Philosophical Background of School Music Teaching' in Bernarr Rainbow (ed.) Handbook for Music Teachers. London: Novello, 1968. p. 32

25. Winifred Johnson. 'Music in the Secondary Modern School' in Rainbow, op. cit. p. 90

calls the 'traditional', the 'avant garde' and the 'open'. The traditional paradigm, he claims, places emphasis on performance activities, the development of certain musical skills (e.g. reading standard notation) and knowledge 'about' music. Within the avant garde paradigm pupils are encouraged to 'explore' music, compose and produce their own notational systems with much of the work being based on experimental ideas which reflect the techniques of avant garde composers. Although there are considerable differences in the methods of these two paradigms their content is firmly rooted in the culture of European 'serious' music which, Vulliamy argues, is often unrelated to pupils interests. In his open paradigm he proposes that pupils should be engaged in 'self-directed' work based on their own interests. Pupils will not necessarily 'read' music but will learn to play by listening to records or by following the examples of friends in the class. Working in this way many pupils who would not otherwise be regarded as 'musical' may achieve considerable musical satisfaction.

The open paradigm is very plausible but it might easily be argued that if a scheme of music education were based largely on childrens interests in popular music it might become just as narrow, in terms of content, as the traditional type of curriculum that Vulliamy is rightly critical of. There can be little doubt that children can gain meaningful musical experiences within the open paradigm but there is also a danger of their being denied access to other types of music and forms of music making. This is not to imply that popular music should not feature on the curriculum. Most pupils are probably interested in some aspects of this type of music and this is one good reason for including it in a programme of music education. But apart from this, children and adults respond to popular music as music. As a musical genre it has its own significance and value and can take its place alongside other forms. Several

innovators have shown how popular music can be used effectively in the classroom[26].

The cultural significance of the European 'classical' or 'serious' tradition, the need to recognise the multi-cultural structure of society and an awareness of childrens musical interests are often used as criteria for deciding the type of music to be used in a programme of music lessons. Unfortunately, there is a tendency to support one position to the exclusion of the other. This occurs because each position represents a somewhat different conception of music education. The view which underpins the thinking in this study is one which places musical experience at the centre and emphasises both depth and breadth of understanding. Performance, creative work and listening to music are activities which focus on depth of understanding and the choice of suitable materials provides the opportunity for broad experience. There is no musical reason why different genres should not feature on the curriculum and therefore in considering content I would want to propose that the positive musical arguments referred to above should be taken into account. Prejudiced views of music and doctrinaire attitudes towards education only limit the possibilities of childrens musical experiences.

There remains the question of the factors that might be seen as being important in the selection of particular items from different musical genres. Bearing in mind previous arguments regarding content as activity one might conclude that any music would be educationally worthwhile in so far as it enabled children to be involved in musical experiences or extend earlier experiences. There are, of course, some fairly obvious practical issues to be considered such

---

26. See Michael Burnett. 'In Defence of Pop' in Michael Burnett (ed) Music Education Review. Vol. 1. London: Chappell, 1977. pp. 45-62

as the music's technical demands, its complexity, the age and ability of the pupils and their former musical encounters.

One of the points arising from psychological investigations into musical preferences is that response to music is not as subjective (i.e. individual) as is often supposed[27]. This lends some support to the view that it is possible to make generalisations about certain materials that are likely to appeal to pupils. However, research findings from controlled experimental situations may not always be applicable to the classroom and teachers in schools have to make their own decisions about which items are likely to prove attractive to children. The selection of appropriate materials is a vital consideration in music teaching since it is the music itself which plays such an important part in motivating pupils in activities. In practical terms this means that pupils have to somehow 'like it' and find it interesting. It may be that university students will be prepared to study music which they do not find appealing but it would be unrealistic to expect children, or indeed many adults, to adopt the same attitude. This is not meant to imply that every piece of music offered has to provide immediate delights but unless pupils derive some aesthetic satisfaction from the music they are working with they are unlikely to get very far on musical activity. Regretably, there is a great deal of published material for use in school which has little musical interest. This is often because it is thought that suitable music must be, above all, technically simple. Such a view arises out of a skill-based notion of musical activity.

In his writings on music education Zoltan Kodaly stressed the importance of introducing children to 'good' music[28]. This sort of

---

27. See Chapter VI section (c)

28. Zoltan Kodaly. 'Childrens Choirs' in Ferenc Bonis (ed.) The Selected Writings of Zoltan Kodaly. London: Boosey & Hawkes, 1974. pp. 119-126

attitude has led to the belief that whichever musical genre is being used in an educational context only the 'best' or most 'valuable' examples should be selected. No doubt there is some good sense in this point of view. It is possible to envisage a situation in which children experience only musical trivia in a programme which leads to nothing more than a series of entertainments. But it is also possible to misinterpret the argument and overlook an important fact about the practice of music. I have already suggested that it can make sense to talk about objective judgements in music[29] and distinguish the 'good' from the 'bad' but in musical practice we do not necessarily reject things because they are judged to be inferior in their class. For example, some of Mendelssohn's music is often described by academic musicians as 'shallow' but people continue to perform and enjoy it. It could be said of Stainer's Crucifixion that it is not a very 'good' choral work but this does not prevent people who share this view from participating in performances of the work. As was pointed out earlier music education is concerned essentially with enabling pupils to develop an understanding of 'how music goes' rather than with the 'philosophy of art'. Of course, it is to be hoped that as a result of their experiences pupils will begin to make musical judgements of an evaluative nature. But I think it is a mistake to assume that every musical item used in class music lessons has to therefore meet some satisfactory standard of value. Leaving aside the difficulty of deciding what this might be, such an attitude represents a limited view of the world of music as understood by practitioners.

Apart from the very general points made during the course of this section it is difficult to put down any 'ground rules' for the

---

29. See Chapter V section (c) and Chapter VII section (c)

selection of curriculum material. In the end it is the teacher as a musician and educator who has to decide what is musically and educationally worthwhile and practically viable in a given context. Questions about materials have to be faced but unless they are considered in the light of curriculum activities the exercise is of little value. During the past few years we have witnessed the production of many new and attractively presented musical materials. Unfortunately, these are often regarded, in themselves, as providing solutions to practical problems. But unless proper thought is given to how they can be used they serve no useful purpose. This is an obvious point but one which is sometimes overlooked[30].

30. This point is discussed further in Chapter XI.

(d) Conclusions

A major criticism of much music teaching is that in the design of curricula there is often too much emphasis placed on knowledge 'about' music rather than direct experience 'of' music. One factor contributing to this present state of affairs may be a desire on the part of some teachers to make music an 'academically respectable' subject and so increase its status on the curriculum. The cynical observer might say that teachers find it more convenient to deal in knowledge about music rather than promote practical activity. There may even be understandable reasons, such as organisational difficulties and constraints, why some teachers have been forced to adopt this sort of approach.

It has been argued that musical knowing is not primarily of a propositional nature (although the study of music does include the learning of important and necessary elements of knowledge 'that') but is more like knowing (or having a relationship with) a person. This is often described as knowledge 'by acquaintance' and is attained through direct musical encounters[31]. Whilst supporting the view that the 'academic' study of music is an unsatisfactory basis for music education I have attempted to show that some current proposals for curriculum content are in need of more critical appraisal than has been the case hitherto. Proposals for practice which emphasise the 'appreciative' aspects of musical experience arise out of a narrow view of music as a discipline and reflect the idea of music education as a form of 'connoisseurship' or 'philosophy of music'. Although there is much to support the principle of basing curriculum on the notion of eclectic musical experience (i.e. performing, creating, listening) there might be a danger in accepting this principle too readily so that it becomes a new orthodoxy. The

---

31. See Chapter V, section (c)

proposition is therefore in need of some critical examination. From my own account of music and musical activity I have concluded (although tentatively) that there is some justification for regarding performance and creative work as being central to a programme of music education although it is recognised that listening activities (i.e. appreciation) serve as important complementary experiences.

In accordance with the underlying view of education in this thesis it has been suggested that experience of a variety of musical genres will provide opportunities for pupils to gain a breadth of musical understanding. It has also been suggested that there might sometimes be a tendency to place too much faith in musical materials. In the planning of music curricula there is a need to take into account the relationship between activities, skills, information and materials[32]. Decisions about content also need to be related to teaching and learning processes. These issues will be discussed in the next chapter.

---

32. See Appendix II

CHAPTER IX

ASPECTS OF TEACHING

(a) Introduction

Much has been written about 'methods' of teaching music and in the field of music education there is frequent reference to the methods of famous educators such as Curwen, Kodaly and Orff. The term method, however, implies an organised 'system' of music education and usually includes consideration of principles relating not only to the teaching process but also to such matters as justification, aims and content. I shall be concerned in this chapter with what might more usefully be called teaching strategies. I wish to consider certain pedagogical principles which take into account the nature of musical activity and understanding and which are, in fact, applicable to any so-called method.

There is often a tendency, particularly amongst some modern music educators[1], to emphasise the importance of learning rather than teaching almost as if the latter somehow inhibited or restricted the former. In the context of this study teaching is understood to mean a series of intentional activities the aim of which is to bring about learning. There would seem to be agreement amongst many curriculum theorists that improvements in educational practice are largely dependent on the betterment of teaching[2].

Although in recent years there have been numerous innovatory proposals for curriculum practice in music education very little thought has been given to the actual process of teaching music. I want to suggest three aspects which might be fruitfully examined.

First, although music teachers are often 'blamed' for pupils negative responses to music much of the criticism is to do with the

---

1. See Malcolm Ross. The Creative Arts. London: Heinemann, 1978 p. 18

2. See Lawrence Stenhouse. An Introduction to Curriculum Research and Development. London: Heinemann, 1975. p. 39

content of lessons and programmes. Relatively little interest has been shown in the sorts of attitudes, personal qualities and levels of expertise that are required of music teachers. Secondly, in spite of the fact that there has been a great deal of debate about the desirability of 'objectives' or 'process' models of curriculum this debate has seldom been related in any sort of critical fashion to the teaching of music. Thirdly, tied to the content of the curriculum is the question of how teaching and learning episodes in music might best be sequenced.

(b) Teacher as Model

It has been argued that the practice of music education may be regarded as being concerned, primarily, with engaging pupils in certain activities through which they may come to know and understand the procedures of the discipline. Now, of course, these procedures have to be taught - pupils need to be shown and told what to do-but I have also suggested that there is an important sense in which they are 'caught'[3]. A characteristic feature of musical pursuits is that people come to learn the proper principles of procedure not only as a result of instruction, but also by being involved in activities with other people who display them in their own musical 'behaviour'. It would therefore follow from this that the onus is very much on the music teacher to exhibit his musicianship in his pedagogy. In other words as well as being an instructor or facilitator he is also required to be a model. The idea of teacher as model is emphasised by Gagné who points to the importance of modelling in the learning of positive attitudes towards a particular activity or subject matter[4]. This same point is also to be found in the writings of Bruner and drawing on his theory of instruction Dorothy Taylor proposes that the music teacher should:

> '..... pave the way for the learners aesthetic response and musical feeling by his own behaviour as a musician .... Ideally, he must perform the simplest song with the same care, musicianship and sense of occasion as he would a Beethoven violin sonata'.5

This is not meant to imply that the teacher has to be a virtuoso performer and, certainly, the teaching of music involves much more

---

3. Chapter V, section (c).

4. See Chapter VI, section (c)

5. Dorothy Taylor. 'Towards a Theory of Musical Instruction' in Charles Plummeridge et. al., Issues in Music Education. Bedford Way Papers, No. 3. University of London Institute of Education, 1981. pp 26-34.

than a mere 'display' of musicianship. It is the attitude towards music that is a necessary condition of effective music teaching. This might be regarded as a rather obvious point but Mrs. Taylor is quite right to draw attention to this aspect of teaching because it is a strange fact that in the field of music education it is often overlooked or not even acknowledged. There is, for instance, a widely held view that music can be taught by non-musicians or by those who have only a minimal understanding of the 'workings' of the discipline. This is well illustrated in the Schools Council Project 'Music Education for Young Children' which was designed to assist the 'non-specialist' primary school teacher who finds himself in the position of *having* to conduct class music lessons[6]. The 'non-specialist' is described as the teacher who is 'lacking in confidence' about music or he might even be one who is 'musically illiterate'. Packs of materials have been produced which, it is claimed, will enable such teachers to develop pupils literacy skills and provide opportunities for musical activities. The materials are seen as an 'in service course' for teachers who can learn 'alongside' the pupils. Two aspects of a fundamental point about music teaching (and, indeed, teaching generally) are completely misrepresented. First, even in the teaching of skills it is essential for the teacher to not only demonstrate to pupils but also to make evaluative judgements about their responses and progress. He must be able to decide on the 'rightness' or 'wrongness' of a response or action, to spot a particular difficulty, to give a gentle nudge in the right direction and so on. Providing the appropriate feedback in a learning episode is as much a process of steering as it is informing. In order to do all these things the teacher must have a secure grasp of the skill

---

6: Schools Council. 'Music Education for Young Children'. Project Profile.

himself. He is required to be on the 'inside' of the discipline of which the skill is a part and not learning along with the pupils. It is a purely logical point that the teacher needs to be an authority in relation to the learner. Secondly, and more seriously, any musical activity such as class singing or performing with classroom instruments will only become properly meaningful if conducted in a musical manner which in my terms would be according to the principles of procedure. Unless the teacher has an understanding of these procedures, which can only be acquired through musical experiences and not from books or instruction manuals, it is impossible to see how any effective teaching strategy can take place. Nevertheless, the very odd and illogical view of teaching inherent in this project is to be found in other music education contexts and particularly in connection with creative music making[7].

A further and more complex issue arising out of the notion of teacher as musician and model is the question of 'commitment' to the subject matter being taught. Although a positive sense of commitment will be necessary in the teaching of any subject, the principle is of particular significance in the teaching of music, since an important part of following music's procedures is to be committed to the activity and the music being used in that activity. Consequently, it might be held that a teacher, as a musician, could have an understanding of the procedures of the discipline but not value certain types or items of music and therefore to attempt to teach these would be contrary to the essential spirit of the enterprise. No doubt teachers do avoid using certain musical materials which they consider to be inferior or not to their liking. The crucial question is to what extent does this influence the

---

7. See John Paynter. Hear and Now. London: Universal, 1972, p. 9

content of the curriculum. In the previous chapter[8] it was suggested that there is good justification for introducing pupils to a wide range of types and styles of music. However, if teachers do not value, say, popular music or avant garde works are they likely to be able to employ them with that sense of commitment which it has been argued is a vital part of the teaching process. It could be proposed that it would be preferable for teachers to select only music which they 'personally' valued (or were committed to) for although this might lead to a narrower curriculum, in terms of content, it could result in better quality teaching. In fact, it may be that many programmes of music education are largely determined by teachers personal tastes. However, in spite of this inter-dependant relationship between activity and content, it is possible and extremely important to make a distinction between valuing items of music and valuing the discipline of music. Part of being a musician, in the best sense of the word, is the ability to work with music in a particular way. This marks out a difference between the practising musician and the music enthusiast. The enthusiast can pick and choose but the musician, although he will obviously have personal preferences, has a commitment to, or value of, not only 'realised forms' but also a 'form of life'. His approach to music making overrides his preferences. This is usually referred to as a sense of professionalism and has been aptly exemplified by Sir Adrian Boult when he says, 'It has always been my chief object to perform everything as if it were the finest piece of music I have ever known. It follows from this that I can have no favourites'.[9] At the present time it is important to establish the principle of the teacher not only as a musical authority but also as a musician

---

8. Chapter VIII, section (c).

9. Jerrold Northrop Moore (ed.). Music and Friends. Letters to Sir Adrian Boult. London: Hamish Hamilton, 1979 (title page)

who is a 'professional' practitioner. This has important implications for teacher education and will be returned to later[10]. Having considered what may be described as some of the music teachers required skills, attitudes and qualities, I shall now turn to the pedagogical organisation of subject matter with particular reference to the notions of objectives, processes and sequencing.

10. See Chapter XII, section (c).

(c) Objectives and Processes

Reference has already been made to the debate regarding the desirability of organising teaching and learning according to the principles of the objectives or process models of curriculum and I have suggested that both approaches are likely to be of some relevance to the teaching of music[11]. Although the objectives model has been adopted by a number of American music educators[12] little interest has been shown in the country, in the possibilities and limitations of this form of curriculum organisation[13]. Because of the controversy and confusion surrounding this subject I chose earlier to refer to the issue of objectives in two ways[14]. Those who subscribe to what I have called the 'general' view require that all curricula be described in terms of clearly specified pupil learning outcomes which are derived from a clearly formulated theoretical foundation. My 'limited' or 'common sense' version of objectives is applicable to the sort of teaching strategy in which a teacher asks himself questions such as 'what is the objective of this lesson?' or 'how can this objective be realised?' There are, in fact, strong arguments against the statement of objectives even in this limited sense one of which is that during the course of an education encounter (e.g. a lesson) the objectives change. This has already been recognised[15] but it is necessary to consider objectives in relation to the particular subject matter being studied. It was

---

11. See Chapter II, section (c).

12. See, for example, Malcolm Bessom, (et. al) Teaching Music in Today's Secondary Schools. (2nd edition) New York: Holt, Rinehart and Winston, 1980. pp. 32-41

13. A notable exception is Keith Swanwick. A Basis for Music Education. Slough: N.F.E.R., 1979. p. 67

14. See Chapter II, section (c).

15. See Chapter II, section (b).

pointed out earlier that there is a danger in curriculum discussions of treating school subjects as if they were all of the same order[16] and I therefore want to consider the objectives (in the limited sense) and process debate from the point of view of the various pursuits that pupils are likely to be engaged in during their class music lessons.

In a performance type of lesson such as class singing it would be quite in order to say, at the outset, that as a result of instruction pupils 'should be able to' (for example) 'present a musical performance of Tallis's Canon'. The reason for stating an objective in this way does not arise out of any ideological commitment to the objectives model neither does it imply the exclusion of unexpected encounters. (Indeed, it is never possible to predict exactly what will arise in the teaching of a song.) The justification of the statement is based on the nature of musical activity itself. Performance activities are necessarily concerned with the realisation of an objective, namely, <u>the</u> performance. Many opponents of objectives would regard this as a merely trivial statement but, in fact, there is an issue here which is of the greatest importance. Performance, as it occurs in class lessons, is frequently taken to mean 'participation' and there is a popular belief that 'taking part in' and not the final outcome (i.e. the performance) is what makes singing or playing educationally significant and worthwhile. I would want to argue that this is a very precarious position for unless these activities are pursued with the intention of producing a proper performance there is no reason why the procedures of performance should be attended to in any more than a superficial manner. Class singing lessons which are simply 'sing-songs' may be forms of entertainment or relaxation but they have only limited value

---

16. See Chapter II, section (c).

in a programme concerned with the development of musical understanding. It is only by working at music in a way which links the process with a performance objective that the activity becomes musically meaningful to the participants. A forceful general argument against working towards a pre-stated objective is that in so doing attention is directed completely towards the objective to the possible detriment of the quality (i.e. the process) of the learning experience. Certainly in some curriculum areas it may well be possible for pupils to realise an objective but with little feeling for, or interest in, the subject matter. This could, and often probably does, apply to the acquisition of musical skills and propositional knowledge. But this argument cannot be legitimately applied to objectives in performance activities simply because the objective will not be realised unless the process is in accordance with proper procedural principles. It might be claimed that a lesson (or series of lessons) which consisted of good procedure b.. resulted in a poor performance was nevertheless educationally valuable. No doubt there would be some substance in this sort of argument. Nevertheless, when a performance 'goes wrong' we would normally say that insufficient attention had been given to certain points during the preparation period. In other words the final judgement of the process is in terms of the observable outcome or product. Of course, such a judgement would have no relevance to something like a discussion or a debate which might take place in the study of philosophy or social studies. (See Chapter II, section (c).)

This type of thinking about performance objectives can also be related to creative work which centres around compositional activities. The objective of a lesson (or lessons) concerned with creative music making must be the production of some sort of composition. There has been considerable difference of opinion as to whether the value

of this type of work lies in the 'process' or the 'product'[17]. In the previous chapter I argued that the significance of creative work is to be found in the process whereby children gain further experiences of the procedural principles. But again, unless this process is directed towards the production of some object (a piece of music) it is impossible to make sense of the activity. Those people who emphasise processes in music education and wish to deny the importance of products are, in fact, distorting the processes so that activities lose any sense of purpose and ultimately become meaningless.

The arguments in favour of recognising that in performance and creative work pupils are being directed towards an objective are not, however, applicable to listening activities, since listening to music involves building up relationships with particular works which cannot be stated in terms of some observable product. It may, of course, be sensible to say that when pupils are attending to a realised form they should be able to identify such things as thematic developments, expressive qualities and formal structures. However, these are different sorts of objectives from those described in connection with performance and creative activities and merely pick out what it is to listen attentively to a musical work. These may be useful guides in a teaching strategy but they do not characterise the essential feature of listening to music which involves personal responses not open to objective evaluation.

Elliot Eisner, whilst generally opposed to the idea of pre-stated learning outcomes[18] has, nevertheless made what has come to be

---

17. See, for example, John Bryan (ed.) 'Process or Product: The Evaluation of Artistic Achievement'. Course Paper I. Schools Council Project. Music in the Secondary Curriculum., 1976

18. Elliot Eisner. 'Educational Objectives: Help or Hindrance?' The School Review, Vol. 75., No. 3. Autumn, 1967. p. 253

regarded as a useful distinction between 'expressive' and 'instructional' objectives[19]. The former 'describe an educational encounter' but do not specify exactly what it is that pupils are expected to learn. This use of the term objective is rather more like what I have called principles of procedure and is particularly suited to the description of listening activities. Eisner's instructional objectives indicate a much more precise learning outcome and are applicable to the teaching and learning of musical skills and propositional knowledge. In skill development we can specify quite clearly what it is that pupils should be able to do as a result of instruction and programmes of music education would probably be much more effective if the learning of skills was carried out in a more structured and ordered manner. I shall return to the teaching and learning of skills in the next section.

A consideration of objectives and processes is a helpful way of forming a clearer conception of teaching strategies which would seem to be best suited to musical activities and skill development. In spite of my previous remarks I would maintain that from the point of view of teaching, performance, creative and listening activities are best <u>described</u> and <u>understood</u> in terms of procedural principles. Nevertheless, it is important to recognise that in performance and creative work these procedures are directed to the realisation of an objective and failure to recognise this is likely to lead to musical experiences that are lacking in meaning. The teaching of skills does require that discrete outcomes be identified and therefore statement of objectives would seem to be desirable in this part of the programme.

---

19. Elliot Eisner. 'Instructional and expressive educational objectives: their formulation and use in curriculum' in Popham, W.J. et al (eds.) <u>Instructional Objectives</u>. A.E.R.A. Monograph No. 3. Chicago: Rand McNally, 1969

Appendix II is a formulation of a curriculum outline based on the ideas developed in this and the preceding chapter and serves to illustrate how objectives and processes may be seen in relation to each other. Appendix III is a curriculum outline expressed in terms of objectives some of which could be described as 'expressive' whilst others are more obviously 'instructional'.

(d) Sequence

It is frequently stated that one of the faults of arts education in schools is that programmes of study are often lacking in sequential structure which militates against any sense of progression and continuity[20]. However effective a particular strategy or series of strategies may be it is obviously essential that a course of music education should be sequenced in a way that ensures pupils acquire a feeling of progressive achievement and understanding. Instructional theories derived from behaviourist learning theory place emphasis on the logical structure of subject matter as providing the most appropriate and efficient learning sequences. Such a principle finds realisation in the pedagogical systems of both Kodaly and Curwen. Both set out a very systematic approach to the study of aural skills through the use of solfège. Although the Kodaly 'method' is sometimes described as 'developmental' rather than logical it nevertheless provides a clearly defined approach to skill learning which is largely determined by a certain conception of the subject matter. For both Curwen and Kodaly the sequencing of activities (i.e. largely choral singing) is directly related to the progressive order of skill development.

In considering the question of sequencing in programmes of music education two main issues arise. First, to what extent is the logical order of skills a suitable basis for the teaching of skills. Secondly, what can be said about the sequencing of musical activities and how far do activities depend on pupils level of skill.

It was argued in Chapter VI[21] that although the logical approach

---

20. Calouste Gulbenkian Foundation. The Arts in Schools. London: Gulbenkian Foundation, 1982. p. 62

21. Chapter VI, section (c).

to teaching and learning appears to be particularly applicable to the acquisition of skills such as sight singing and instrumental technique it may be that a rigid adherence to this principle is of limited pedagogical value since many skills seem to be acquired in a haphazard or rather illogical fashion. The point is that the logical structure of skills (i.e. the way in which sub-skills and routines are hierarchically organised) is perhaps by no means as straightforward as is often supposed[22]. Whereas one could say that the concept of accel eration presupposes the concept of velocity (and a range of other concepts) the former being incomprehensible without the latter which therefore becomes logically prior to the former, this principle cannot always be applied to the structure of a skill which is a form of know-how. Although there are clearly similarities between the 'logical grammar' of conceptual knowledge and the order of sub-routines that constitute a skill the two things are not the same. The instructional principle of task analysis is based on the idea that it is possible to identify the logical steps in the learning of a skill. Although this can undoubtedly be done to a certain extent the problem that arises is that because individuals do seem to acquire skills in different orders how can one ever know which order is the logical order. A good example is the skill of playing the notes G A B on the recorder. Some teachers would introduce one note at a time (part method) whereas others would present all three notes together (whole method). Although the part method appears to represent the logic of the skill psychological research indicates that the whole method is probably more effective as a teaching procedure. Therefore it does not seem to make sense to talk of the logic of the skill because it is by no means clear as to the order in which parts are learned.

---

22. A typical acceptance of logical structure is to be found in Malcolm Doley, et al. Music in the Curriculum. Lancashire: Lancashire Education Committee, 1978. p. 9

Another example is the skill of sight singing. It has already been pointed out that perhaps the best way of learning to sight sing is to be with others who can already do it rather than to acquire a series of pitch bonds which are then applied to increasingly complex sight singing tasks[23].

However, in spite of these observations regarding the nature of skill acquisition it needs to be remembered that the learning environment of the classroom is rather different from that of, say, a choir or brass band where individuals may 'pick up' a whole range of skills through being with others who already have them. It does seem sensible to have the sequence of skills to be learned set out in some sort of order which can provide a basis for teaching strategies. Unfortunately, what often seems to happen in the teaching of music is that the teaching and learning of skills gets mixed up with knowledge 'about' music so that the latter is sometimes seen as being logically prior to the former. An example of this confusion is to be found in the Scheme of Musical Education devised some years ago by the Incorporated Society of Musicians[24].

For pupils in the first three years of secondary school musical education is to consist of (A) Class Singing and (B) General Class Work (i.e. aural work, creative work and the study of form, history and literature). In the study of 'pitch' it is suggested that pupils should first learn the sol-fa sounds of the major scale and then, in order to 'transfer' to standard notation, be introduced to the

---

23. Chapter VI, section (c).

24. Incorporated Society of Musicians. An Outline of Musical Education. London: Curwen and Sons, 1947

'great stave' and the clefs. Now the 'great stave' does not, of course, exist in reality and is merely a theoretical invention (knowledge 'that') designed to show the relationship between the G and F clefs. It is only meaningful when the individual understands how notation 'works'. Although it represents a logical explanation of notation it in no way assists in the learning of how to use it. Unless one can actually translate or interpret notation the signs and symbols are meaningless and so too is the 'great stave'. However, if the children were to be learning the so-called theory, or rudiments, of music rather than a musical skill (in this case a translative skill) then the scheme would be perfectly acceptable. But clearly this is not what the compilers of the scheme had in mind. Many people with musical expertise often regard the propositional as being necessary to the acquisition of the skill and consequently construct teaching and learning sequences in accordance with this belief. I would suggest that this often militates against efficient learning and although knowledge 'how' and knowledge 'that' are closely related they need to be placed in separate categories in any outline which is to provide a basis for teaching sequences[25].

From the point of view of the sequencing of activities, Bruner's concept of the spiral curriculum and his emphasis on the process of knowledge is of particular significance. It suggests that musical activities may be regarded as being essentially the same in 'manner' at all ages and stages of development. For example, a class singing lesson for young children is exactly the same sort of musical activity as an adult professional choir at rehearsal in so far as both are characterised by attention to procedural principles. The process of the activity does not change. Obviously part of sequencing activities involves selecting materials which are appropriate to the

---

25. See Appendix II.

age and previous experiences of pupils. However, it is always how materials are used that plays a major part in determining their suitability. Beethoven's 7th symphony, the songs of Schubert and the music of Stockhausen can be meaningful, although perhaps in different ways, to people of all ages provided they are presented in the right sort of manner. There is a tendency to think of materials as being particularly suited to children of a certain age and whilst this principle may apply in some cases it can also represent a false view of musical experience.

Nevertheless, activities will be governed in their complexity by the participants level of skill. Gagné's general principle of hierarchical learning, although not to be accepted too readily by musicians, does serve to remind teachers of the complexity of say, problem solving, and its dependence on lower order skills being established. This is of particular relevance to many creative music making activities which may 'fail' simply because pupils do not have the pre-requisites needed to tackle a problem posed. Lack of pre-requisites may also account for the fact that much creative work never seems to make any progress. Teachers who complain that their pupils creative products are 'always the same' may need to consider whether the children have the skills and knowledge that will enable them to develop their musical ideas. This point is seldom recognised by innovators. A notable exception is Mr. Tom Gamble who has produced a detailed scheme of work for use in his own school which is carefully structured and takes into account the relationship between creative activity and skill development[26].

This aspect of sequence and structure will also be applicable to performance activities. Many materials designed for class

---

26. Tom Gamble. 'Creative Music at Manland', Music Teacher. Vol. 55, No. 12., Dec. 1976, pp. 9 and 10

performance work might look simple to the experienced musician but often require more firmly established skills than is sometimes realised. There may also be a tendency to place importance only on musical literacy and overlook the significance of manipulative skills. For example, some of the seemingly straightforward materials for class orchestra composed by William Salaman[27] and Geoffrey Brace[28] although suitable for inexperienced players in terms of literacy do often require that pupils have considerable manipulative proficiency. Many popular classroom instruments (e.g. glockenspiels, xylophones and metallophones) are by no means as easy to play as is often supposed and little meaningful experience will take place unless time is given to the development of the manipulative skill which is needed for satisfactory control of the instrument.

Nevertheless, it would be musically short-sighted if every new activity in a progressive scheme of work were to be preceded by a period of skill practice. This would be rather like the 'note bashing' procedure referred to in the previous chapter[29]. Very often skills are developed through an activity and indeed a well chosen piece which appeals to pupils may, in itself, so motivate them that the necessary skills will be acquired 'en passant'. Although there is a logical relationship between skills and activities this will not always provide the basis of a teaching sequence. As in so many other areas of curriculum practice it is ultimately only the teacher, in the particular situation, who can make the appropriate judgement about the most suitable order of a teaching strategy.

---

27. William Salaman. Class in Concert. London: Middle Eight Music, 1977

28. Geoffrey Brace. Something to Play. Cambridge: Cambridge University Press, 1970

29. Chapter VIII, section (b)

(e) Conclusion

It is fully recognised that the issues discussed in this chapter do not represent the only aspects of music teaching which are of importance from the point of view of the betterment of teaching. I would suggest that they are, however, issues which have been examined in only a fairly superficial way during the course of recent moves to reform the practice of music education.

The problem of the 'non-specialist' is probably not only peculiar to music teaching but in this field it does raise particular difficulties and I shall return to the subject again in a later chapter[30]. What does need to be emphasised is the vital importance of the teacher as a musician, rather than a mere enthusiast or music lover, who brings to bear certain attitudes towards the practice of music and his work as an educator. The matters concerning objectives, processes and sequences are closely related to the question of curriculum content but a consideration of these as an aspect of teaching does serve to focus on the complexity of the pedagogical organisation of subject matter which is a central issue in any study of curriculum development.

The ideas explored in this and the preceding chapter are embodied in the curriculum specification which appears as Appendix II. This outline is not put forward as a package or a model although it could be translated into a series of programmes of music education.

Throughout these last two chapters I have constantly referred to the importance of the teachers decisions in all of the areas discussed and have argued that whatever might be proposed for practice it is ultimately the teacher in a particular context who has to decide on what he considers to be appropriate action. Whatever principles a

---

30. See Chapter XI, section (b(i))

teacher might hold his practice will be determined, in part, by a number of factors concerning the practical organisation of music education. These will include issues relating not only to the 'internal' organisation of the subject but also to the organisation of the school in general.

CHAPTER X

ORGANISATIONAL FACTORS

(a) Introduction

In spite of many endeavours, in recent years, to bring about changes in class music teaching in both primary and secondary schools, curriculum innovators have tended to underestimate the importance of organisational factors which inevitably influence and often determine what is possible in practice. The purpose of this chapter is not to set out an organisational policy for school music but rather to consider how proposals for curriculum programmes are dependant on certain resources and conditions and therefore likely to be modified as these conditions change. I intend to focus on two main issues.

First, the type of programme suggested in the previous chapters will depend to a certain extent on the availability of suitable accommodation, adequate equipment and staffing and appropriate time-tabling arrangements for its successful implementation. Although these matters are seldom mentioned by innovators they are frequently referred to in 'official' reports and documents. An examination of these reports reveals a recurring theme which is that the provision for music education in schools is often very limited and in many cases totally unsatisfactory. However, the point is usually made in fairly general terms and without any detailed reference to the content and style of the music curriculum. There is a need to identify more closely the mutually determining nature of these two factors.

The second issue, which is often discussed by music teachers but rarely tackled and resolved in the school setting, concerns the relationship between class music lessons and those extra-curricular musical activities which have become an accepted, and expected, feature of school life. Some observers are of the opinion that class music lessons are often neglected by teachers because of the amount of time given to the organisation and direction of school choirs,

orchestras and the like. Although there may well be some substance to this claim I shall attempt to show that the issues arising out of this 'conflict' are not as straightforward as is sometimes supposed.

(b) Accommodation, Equipment, Staffing, Timetable

It has to be recognised at the outset that any consideration of the above factors cannot be divorced from the more general issue of how financial resources are allocated to schools. In the Schools Council Working Paper The Practical Curriculum it is argued that securing a match between curriculum policy and resources to fund policy has only recently been acknowledged as an important part of curriculum planning[1]. Hitherto, it has been accepted that planning is inevitably determined by the availability of financial resources. The type of programme proposed earlier does suggest a number of necessary resources and conditions and if the position taken in The Practical Curriculum were to be adopted the task would be to set out ideal requirements for the operation of such a programme. However, the curriculum reality is more than saying that in order to implement programme x it is necessary to provide the conditions y and z. Rather it is a question of attempting to resolve what should be and what is the situation without, at the same time, losing sight of some fundamental principles of musical and educational practice. The problematic aspect of the issue would seem to be that because provision for music education is often unsatisfactory there is sometimes a tendency to justify 'flexible' arrangements which although well-intentioned may, in fact, be contrary to principles of good practice. It is with some examples of this dimension of organisation that I shall be concerned here.

During the past twenty years a series of reports have cited inadequate accommodation as being one of the main factors restricting the development of music as a curriculum subject. The Newsom

---

1. Schools Council. The Practical Curriculum. Working Paper 70. London: Methuen Educational, 1981, p. 34

Committee[2] considered it to be a major cause of some of the difficulties facing music teachers, the Schools Council Working Paper Music and the Young School Leaver calls for 'far-reaching improvements in the accommodation of secondary school music departments'[3] and the subject is again raised in a more recent paper published by the Scottish Education Department[4]. At a time when class music teaching consisted largely of singing or listening to records the question of accommodation was probably not regarded as posing a serious problem. It is as a result of alternative teaching styles, the establishment of instrumental tuition schemes and the introduction of classroom instruments and other types of new equipment, that there has been an increasing demand for specialist accommodation. The old idea of 'The Music Room' - a single classroom - is no longer considered satisfactory and new plans for music 'suites' have taken into account the changing scope of the subject[5]. From the point of view of the conduct of class music lessons the most notable change has undoubtedly been the move away from whole-class instruction to an emphasis on the importance of group work. This applies particularly, although by no means exclusively, to creative music making activities.

A common organisational strategy for this type of work is for a class of, say, thirty pupils to be introduced to some musical 'ideas'

---

2. Central Advisory Council for Education (England). Half Our Future. London: H.M.S.O., 1963, para. 418

3. Schools Council. Music and the Young School Leaver: problems and opportunities. Working Paper 35. London: Evans/Methuen Educational, 1971. p. 33

4. Scottish Education Department. Music in Scottish Schools. Curriculum Paper No. 16. Edinburgh: H.M.S.O., 1978, p. 21

5. See, Department of Education and Science. Secondary School Design, Drama and Music. Building Bulletin 30. London: H.M.S.O., 1966

and then divide into smaller groups for some kind of compositional or experimental exercise. Ideally, pupils will be able to pursue their group assignments in smaller sound-proofed rooms or other isolated areas where they can work without being disturbed or causing disturbance to others. Because the required accommodation is often lacking it is not unusual to find several groups working together in the same room. This is a typical 'compromise situation' but from a musical point of view it is difficult to see how the practice can be reasonably justified. The very essence of this sort of activity is in the opportunity it provides for pupils to develop, refine and perform their own musical thoughts and ideas. This is a process which can only function properly against a background of silence. If each group is subjected to an intolerable level of noise - and by definition all sounds <u>external</u> to the group must be noise since they are 'unwanted' sounds - there can be little worthwhile musical experience. This sort of general principle applies not only to creative work but to any sort of musical activity.

The type of organisational flexibility referred to above is well known to music educators. But it is essentially misconceived since it disregards the spirit of music making which can hardly be seen as an acceptable educational principle. I have argued in favour of different types of group work since they provide opportunities for pupils to develop their musical 'independence' and, of course, there are alternative ways of organising these activities where accommodation is limited. But there seems to be little point in trying to set up this type of work where organisational constraints are overwhelming. In such circumstances it would probably be much more educationally profitable for children to be taking part in various forms of whole-class corporate music making. It could be argued that inadequate accommodation limits the range or quantity

of childrens musical experiences but this does not mean that the quality of experience need be diminished. The sort of mis-match that can occur between innovation and practice is likely to arise when teachers believe they must slavishly follow proposals of a general nature. For example, the music guideline issued by the Inner London Education Authority[6] seems to suggest that children must be involved in forms of group composition. Teachers themselves have to decide on the practical viability of such a proposal and the availability of accommodation will be an important factor that will influence their decisions.

It is becoming almost a standard practice for curriculum documents to contain lists of recommended books, classroom instruments, audio-visual equipment and other teaching aids which are regarded as being necessary equipment in a school music department[7]. Again, much of the debate about the 'failure' of music as a curriculum subject focuses on the absence of these resources and no doubt musical activity in many schools in severely restricted because of lack of equipment. Nevertheless, there may also be a danger of placing too much emphasis on equipment and materials[8]. This point would apply to the teaching of any subject but in the past few years there has been a large increase in the production of classroom instruments and novel aids so that it is sometimes felt that successful music teaching is actually dependant on the availability of such items. One of the best established systems of music education, namely, that developed by Kodaly and his co-workers in Hungary,

---

6. Inner London Education Authority. Music Guidelines. ILEA Publications Unit, 1980

7. For example, Department of Education and Science. Music 5 - 13. H.M.I. Discussion Document, 1982

8. See Calouste Gulbenkian Foundation. The Arts in Schools. op. cit. p. 53

requires little in the way of material resources. The most important resource is the teacher. This, of course, will be the case in any pedagogical system. No matter what sophisticated equipment is at hand it is the teacher who is at the centre of curriculum operations. A critical issue is to what extent do accepted patterns of organisation enable teachers to operate efficiently.

The point is made in The Practical Curriculum that although some practical subjects are taught to groups of 15 - 20 pupils, others, including music, continue to be regarded as 'class' subjects consisting normally of approximately thirty pupils[9]. (In many primary schools the class size might be even greater.) Much of the type of programme that has been outlined could well be conducted with this sort of staff-pupil ratio. However, when one comes to consider the organisation of small group activities it becomes clear that even if suitable accommodation is available it is by no means straightforward for one teacher to see to the needs of thirty children working in, say, 6 groups of 5. Advocates of creative music making who propose group work have had little to say about this type of organisational problem and it may even be that some have not given sufficient thought to the teachers role. One influential innovator, Murray Schafer, makes the somewhat enigmatic statement that 'There are no more teachers: There is just a community of learners'[10]. What exactly are we to understand by this? It is quite right to emphasise the importance of the teacher as a learner as well as an instructor but the implication is that the teachers role is not as significant as is often assumed. This is a

---

9. The Practical Curriculum. op. cit. p. 35

10. R. Murray Schafer. The Rhinoceros in the Classroom. Canada: Universal Edition, 1975. p. 2

point of view based on the idea that musical development comes somehow from 'within' pupils and what the teacher needs to do is set up an appropriate learning environment and act as a 'facilitator'. Although this type of argument appears, on the surface to minimise the teachers role it is, in fact, underlining it. With changing patterns of teaching and a wider range of classroom activities the long accepted tradition of one teacher being responsible for one class is becoming increasingly unacceptable.

Certainly in some schools pupils are taught music in smaller groups or 'half-classes' in the belief that the whole-class of thirty pupils with one teacher is an unrealistic form of pedagogical organisation for various types of practical work. If this view was given a general approval then the obvious implication would be a need for many more class music teachers in schools. However, in the light of present government policy on the training of music teachers it would seem that financial constraints prevent any serious consideration of what is a very unsatisfactory situation. Paradoxically, there is probably much wastage of teachers' time and expertise in music education. This arises out of the system whereby selected pupils have the opportunity of receiving instrumental tuition from visiting (peripatetic) teachers. Although local authorities organise this form of tuition in different ways it is a common practice for peripatetic teachers to work with individuals or small groups of pupils. This aspect of school music is not exactly 'extra-curricular' but it is often unrelated to the regular class music programme. One reason for this is, undoubtedly, the logistic problem of instrumental teachers working in different schools. However, a second more important factor is that the aims of instrumental tuition are frequently at variance with those of general programmes of class music. The tradition of instrumental

teaching in this country is one which is geared to the production of accomplished performers based on the idea of the virtuoso performer as representing the paradigm of musical achievement[11]. Whilst one would not wish to overlook the importance of encouraging the specially gifted and talented individual it should also be remembered that there are many people who play instruments at a very modest level but for whom musical activity is a significant part of their lives. It could be argued that if instrumental work in schools was concerned more with larger group tuition than is often the case at the present time, and this in conjunction with the work of the class teacher, then the available teaching force - the most important resource - might well be employed in a more fruitful manner.

Many teachers would probably be of the opinion that the organisational factor which militates most against the successful practice of class music teaching is the <u>amount</u> of time allocated to the subject. Although this varies considerably from on institution to another[12] there is evidence to suggest that timetabling arrangements are often far from satisfactory. The Gulbenkian Committee refers to what it calls 'fragmentation'[13]. Music is frequently timetabled in short weekly periods of 30-40 minutes and this is seen as being insufficient time for the 'development of ideas'. Furthermore, week-long gaps can mean that a large proportion of each lesson is spent picking up the threads of the work in hand. Nearly twenty years ago the point was made in the Newsom Report that music was the only practical subject for which one period a week was often allocated[14]. More

---

11. As in, for example, the B.B.C. competition 'Young Musician of the Year'.

12. See G.H.H. Preston. <u>The Search for Purpose in Music Education</u>. Royal County of Berkshire, August 1979

13. <u>The Arts in Schools</u>. op. cit. p. 63

14. Half our Future. op. cit. para. 414

recently in the timetable pattern set out in The Practical Curriculum a very small amount of time is recommended for music at both primary and secondary stages[15]. This particular proposal reflects the lack of importance given to music and the arts in schools which, of course, is the underlying theme of the Gulbenkian Report. It also illustrates a complete misunderstanding of music which is a discipline requiring regular study and it is difficult to see how pupils can develop any sort of progressive understanding in a weekly single period of 40 minutes. It does not follow that limited time necessarily leads to meaningless experiences but the sort of comprehensive programme outlined in the previous chapters, which is based on the nature of musical activity and emphasises breadth of experience, continuity and progressive achievement, would be impossible in many schools at the present time.

In considering accommodation, equipment, staffing and timetable no attempt has been made to offer any detailed solutions to the sorts or practical problems referred to. The point I wish to make is that it is important to recognise the organisational conditions and constraints since it may well be that their effect on practice is rather more significant than is often realised. They represent the reality of practice and are frequently overlooked by innovators. The solutions to some of the problems are, in fact, beyond the teacher; others, however, are dependent on his ingenuity and the ability to look at the problem of practice in a creative way. This point will be returned to in the last chapter.

---

15. The Practical Curriculum. op. cit. pp. 38-39

(c) Curriculum and Extra-Curriculum

It has already been pointed out that music education in schools represents a merger of two different traditions of music teaching. The suggestion is sometimes made that programmes of class music are neglected by teachers because of the importance attached to extra-curricular work. This is a point of view which is never really made explicit but it does gain some support from the Schools Council project 'Music in the Secondary School Curriculum'[16]. A central theme of this project is that music is a subject which has a significant role to play in the education of all children. The implication is that a great deal of 'good' school music consists of choirs, orchestras, bands and other extra-curricular work which tends to centre around the needs and interests of the 'specially talented' and this is sometimes to the detriment of the majority who experience music only as a class subject.

It was suggested in Chapter VII[17] that when one considers extra-curricular activities from a sociological perspective it might be possible to regard this aspect of school music with some suspicion. There may be a case for arguing that impressive school orchestras and choirs have become opportunities for 'teacher advancement' which could lead to pupil manipulation and exploitation. I would maintain that there is no evidence to support this thesis but there is no doubt that extra-curricular musical activities have become accepted and expected features of school life. If it does happen that teachers are 'under pressure' to concentrate on these

---

16. See John Paynter. A Place for Music in the Curriculum. Schools Council Project 'Music in the Secondary Curriculum'. Working Paper 7. University of York, 1978

17. Chapter VII, section (b)

activities and consequently neglect their responsibilities as class teachers then this presents a serious organisational problem. A first question to ask is what is the educational value of extra curricular activities.

To begin with it might well be held that music in school should be organised in a way that enables pupils, in so far as is possible, to <u>fully</u> develop their musical talents and interests. Those who argue against 'extra-curricular' activities because they are seen as catering for only a small group of musically able pupils would regard them as élitist pursuits. There is however something rather misplaced about this form of argument. If the able (which often means the 'interested') pupils are not being given these opportunities then it could be said, quite justifiably, that they are being denied access to experiences which are musically valuable and worthwhile. Such a situation would seem to be quite contrary to the egalitarian principles which underlie the criticism. However, there is absolutely no reason why extra-curricular activities should be restricted to the most able pupils. There are schools where large numbers of children, of all abilities, are involved in out of school musical pursuits and take part in school concerts and other musical presentations. Perhaps there will be some establishments where standards of public performance are so highly prized that certain pupils will be excluded and where such restrictive practice does occur it can only be condemned as essentially anti-educational.

One of the most valuable outcomes of participation in, say, a school concert, even though it may be at a very modest level, is that children can undoubtedly experience music in a way that is not possible in the regular class lesson. A performance to others in a 'public' setting helps to 'sharpen up' an awareness of musical procedures since these things take on a new significance when pupils

(and their school) are open to (musical) scrutiny and accountability. Anybody who has actually taught music in schools and organised concerts will be aware of the tremendous sense of excitement and elation that these events can generate. This is an important feature of musical experience. It is understood by musicians because it is their 'form of life'; it is often <u>not</u> understood by those who constantly emphasise creative self expression and the development of the finer feelings simply because they are frequently not musicians.

In a more general way, school concerts and other musical events are of educational significance since they provide a special sort of contact between the pupils, the school and the parents. Quite often parents will learn more about their childrens' educational way of life by attending a concert than through formal meetings with teachers. There is a sense in which the values of the school are embodied in these occasions, not merely in the musical performance, but in the total organisation of the event. These social aspects of school music are frequently undervalued in debates on music education in spite of the fact that there is much talk about the arts as a 'binding force' in society.

If it is accepted that these sorts of arguments provide good justification for extra-curricular pursuits in music and that time given to these activities might result in the neglect of class lessons, the organisational problem may be seen not so much in terms of teachers attitudes but as a dimension of the difficulty of insufficient resources and inappropriate timetabling arrangements. The present 'ad hoc' organisation of music in schools has arisen as a result of the failure to recognise the merger, over a long period of time, of the two different traditions of music education. It is understandable that if music teachers are expected to be 'directors

of music' as well as class music teachers that one aspect of the work associated with this dual role is likely to be given less attention. Almost inevitably this will be the class music programme. It is well known that many music teachers are attempting to cope with an unreasonable 'workload' and unless this is 'officially' acknowledged the present unsatisfactory situation is likely to remain unchanged. Those who advocate that the simple solution is to attach far less importance to the extra-curricular work often demonstrate a misunderstanding of the reality of schools and the complexity of the problem.

(d) Conclusions

In discussions on music education and the development of music curricula there is sometimes a tendency to overlook the significance of the sorts of organisational factors referred to in this chapter. Although it would be possible to make recommendations for improved resources the more important issue concerns the extent to which practice is determined by these factors. Problems arising from inadequate accommodation, lack of resources and unsatisfactory timetabling arrangements represent the typical reality of practice and point to another limitation of prescriptive theory. Any proposals for practice have to be modified in the light of particular circumstances. This, of course, is a task for teachers which only serves to underline the importance of teachers as developers.

There can be little doubt that because music teachers are frequently required to be both classroom practitioners and 'directors of music' programmes of class music teaching are likely to be affected in an adverse manner. It is sometimes claimed that the so-called 'extra-curricular' activities are 'elitist pursuits but I have attempted to show that there are good reasons why these activities should be regarded as an important dimension of music education in schools. They cannot continue to be regarded as 'optional extras'.

All of these organisational factors are matters which have to be taken into account when considering curriculum development strategies. In the next chapter I shall explore the idea of development as the bringing together of theoretical and practical perspectives.

CHAPTER XI

CURRICULUM DEVELOPMENT:

SOME OBSERVATIONS AND SUGGESTIONS

(a) Introduction

In chapters VIII and IX,I tried to show how curriculum planning and practice could be approached in a more positive manner by extending the educational and musical thinking which underpin them. Although this leads to proposals of a prescriptive nature I have maintained throughout this study that because of the unique features of all teaching and learning situations any prescription, or theoretical framework, can only have a limited applicability. Furthermore, the possibilities of practice are determined by organisational conditions which vary from school to school (chapter X) and this is a factor which has often not been fully acknowledged by innovators in recent years. Whilst it is possible to make certain generalisations about the conduct of music education it is ultimately teachers who have the responsibility of making decisions about the design and operation of curricula.

Nevertheless, theoretical principles are important in the process of development in so far as they contribute to more coherent decision making. In other words curriculum development involves the bringing together of theory and practice in a meaningful way. I would want to suggest that in some recent attempts to develop music curricula insufficient attention has been given to the connections between theory and practice and the significance of teachers as developers. During the course of this chapter I shall review some approaches which illustrate these points and then go on to outline some possible alternative strategies.

(b) National Initiatives

The most widely publicised moves to develop school music curricula have been those associated with the three Schools Council Projects: Music Education for Young Children, Arts and the Adolescent and Music in the Secondary School Curriculum. Some reference has already been made to these projects during the course of this study. The intention here is not to provide more detailed accounts but rather to consider, in a critical manner, the underlying views of curriculum development and the strategies employed.

(i) Music Education for Young Children

This project was set up in 1970 with the intention of investigating ways in which primary school teachers, particularly 'non-specialists'[1] could be assisted in the teaching of music as a class subject. Subsequently, packs of materials designed for teachers and pupils were published under the title of Time for Music[2]. The central theme of the project is as follows: Music in primary schools has come to be regarded as a 'specialist' subject and many people are unhappy about teaching it because of what they consider to be their lack of technical expertise. Is there any reason why this should be so? After all, teachers do cope with the teaching of a number of subjects in which they would not regard themselves as specialists. Provided they have appropriate support and guidance teachers should be able to engage children in worthwhile musical experiences. The programme consists of a series of practical activities one of the aims of which is to foster musical literacy. Three theoretical perspectives underpin the project design. These relate to the

---

1. Definitions of 'non-specialist', as understood in this project, were given in Chapter IX section (b)

2. Time for Music. Leeds: E.J. Arnold

nature of teaching, the structure of subject matter as a basis for learning, and the quality of musical experience.

It is, of course, quite correct to say that teachers in primary schools do find themselves teaching some subjects without 'specialist' knowledge or training in those subjects. The assumption is made in this project that it is possible to teach <u>any</u> subject providing it is broken down into manageable units. What is overlooked, however, are the differences between subject areas and the teachers personal knowledge and expertise. As a result of his own education a teacher will have developed a number of conceptual frameworks which will enable him to make sense of (and therefore teach) curriculum subjects such as Mathematics, English, History and Geography. He may not be a specialist in the 'first degree' sense but he will be 'an authority' <u>in relation to his pupils</u>. However, in certain subjects, which for their understanding require particular skills and knowledge that may not be acquired during the course of a general education, the teacher is likely to be in a very different position. It is a mistake to assume that because teachers can deal with the teaching of most curriculum subjects they can automatically teach music successfully providing they have guides and support materials. The assertion that the 'materials act as an inservice course, teaching both teacher and pupil as they use them'[3] is an attractive proposition until one thinks a little more carefully about teaching itself[4].

The Teachers Support Book[5] begins with the very problematic statement

---

3. Iain Kendell. 'If you can teach reading you can teach music'. Schools Council Dialogue, No. 22. Spring, 1976

4. See Chapter IX, section (b)

5. Iain Kendell. <u>Time for Music. Teachers Support Book</u>. Leeds: E.J. Arnold, 1976, p. 5

that music is a language which enables people to communicate with each other through the use of sound and symbol. A series of time charts and ever more complicated rhythmic patterns are set out presumably with the intention of shedding light on the structure of the language. How far this sort of information is likely to be meaningful to non-specialist teachers is very questionable. People come to understand the function of musical notation by working with it in musical situations such as singing songs or playing instruments. But it is a relatively slow process and depends very much on interaction between pupil and teacher. Musical literacy cannot be 'learned from books'. I would maintain that it is only the musically literate person who would actually understand the Teachers Support Book. The way in which notation is presented is an example of the 'logical' explanation of subject matter and this is also seen as providing the basis for learning sequences. Whether or not literacy skills do have this logical structure is debatable[6] but in any case to suggest that literacy is the royal road to music is short sighted.

An analogy is made between learning to read words and read music. Of course, as it says in the Teachers Support Book we do expect children to eventually read books and write letters. But it is stated that:-

> 'Just as their training in language has fitted them to read books in their spare time, so their music training (i.e. in literacy skills) could well equip them to be able to choose music as one of their active hobbies. The choice of deciding whether they <u>want</u> to learn an instrument or join a choir is theirs. Without such training they have no choice'7.

This sort of argument is totally unacceptable. To learn an

---

6. See Chapter IX, section (d)

7. Kendell, <u>Teachers Support Book</u>. op. cit. p. 5

instrument does not require previous knowledge of notation. It is in the learning of the instrument that such knowledge is usually acquired. Although it will probably be useful to have a working knowledge of notation before learning an instrument it is by no means necessary. What is necessary is the desire to learn and this is tied up with an attitude towards music which arises out of musical experience and is nothing at all to do with literacy skills.

The difficulties facing class teachers in primary schools who are expected to teach music are undoubtedly very considerable. However, it could be argued that what is required for the teacher in this situation is for him to first acquire some musical 'know-how' that would enable him to make sense of any material and then use it in ways which were relevant to his particular circumstances. In other words these teachers need to be developed as musicians so that they can develop as music teachers. This project contains no view of teacher development. He or she is seen as an 'operator' of 'teacher-proof' packs.

Considering this is a major Schools Council initiative it is regrettable that its theoretical underpinning is so inadequate. It represents a complete and unthinking acceptance of behaviourist learning theory which in turn overlooks the importance of the teachers autonomy and the nature of teaching itself. Musical experience is replaced by skill acquisition since it is assumed that the latter is a necessary condition for the former.

(ii) Arts and the Adolescent

This project began as part of the Schools Council programme for the young school leaver. The original intention was threefold:-

(i) to identify what materials and methods of teaching in the creative arts (visual art, music, dance, drama, poetry) are

most likely to elicit a lively response among young people.

(ii) to see how young people viewed the arts both in and out of school.

(iii) to investigate what connections might be made between the arts in curriculum practice.

The research was conducted initially by Malcolm Ross who at a later stage collaborated with Robert Witkin. As a result of their investigations in schools it was concluded that 'a teachers salvation lay in his own hands'[8]. Rather than develop curriculum materials or make recommendations about teaching methods, it was decided that the main aim of the project would be to construct a 'conceptual framework' which would provide a 'language' for the arts curriculum and thus enable teachers to better understand the nature of their work and their educational function. It was projected that this approach would be likely to provide a basis for more effective practice.

These ideas are set out in the working paper report of the project and Witkins book The Intelligence of Feeling[9]. Briefly, Witkins 'model' for arts teaching is based on the notion of education as a process of 'adaptation' to the environment. This is achieved through an ever increasing knowledge of the world that exists beyond the individual - objective reality - and the world that exists within the individual i.e. the 'life of feeling' or 'subjective reality'.

It is claimed that the present educational system places great emphasis on object knowing and neglects subject knowing which militates

---

8. Malcolm Ross. Arts and the Adolescent. Schools Council Working Paper 54. London: Evans/Methuen, 1975. p. 18

9. Robert Witkin. The Intelligence of Feeling. London: Heinemann, 1974

against 'healthy' and 'balanced' personal development. Subject knowing is described as 'action' which can be either 'reflexive' or 'reactive'. The latter is essentially a release of emotion but action is reflexive when the individual 'works out' his feelings states (sensate impulses) through an expressive medium. If this can be channelled into a 'realised form' the individual gains greater knowledge of his 'being'. The arts provide these expressive media and educational activities in art should be concerned with creative rather than 're-creative' or 'appreciative' experiences.

I have already made some critical comments about the view of education, the theory of mind and the theory of knowledge inherent in this project, and the consequent proposals for curriculum practice[10]. From the point of view of curriculum development the project appears to be 'teacher-orientated'. However, at the present time, there is no documented evidence to indicate that it has influenced teachers in any significant way. A number of writers[11] on music education have referred to the work of both Ross and Witkin but it is not altogether hard to see why practising teachers may not have responded to the project for although it is intended as a language for practitioners it is, in fact, a language for theorists.

The conceptual framework is presented in a style which can only be described as obscure. The Intelligence of Feeling draws heavily on the genetic epistemology of Piaget which Witkin proceeds to modify to support his own theory of affective development. Whilst this may be of the greatest interest to theorists it is difficult to

---

10. See Chapter III, section (c)

11. See G.H.H. Preston. The Search for Purpose in Music Education. Royal County of Berkshire, August, 1979

relate this sort of thinking to curriculum practice. Although it is certainly important for teachers to develop a wider understanding of their educational function one of the tasks of curriculum developers is to make clearer the relationship of theory and practice. Neither Ross nor Witkin manages to do this and the most unconvincing part of Witkins book - the final chapter - consists of vague curriculum proposals. It is suggested, for example, that the teacher must 'enter' the childs creative process and set up 'sensate disturbances'. However, in the study of music these disturbances would be provided from some other field of experience. This is a very limited conception of musical activity based on an unsubstantiated form of referentialism. No satisfactory reason is given as to why musical experiences should be approached in this non-musical manner.

A second possible cause of lack of interest in this project may well lie in its 'dogmatism'. Although the report (Working Paper 54) is regarded by the project team as a discussion document it nevertheless contains a series of criticisms of current practices and proceeds to outline a number of tightly argued prescriptions. Many aspects of school music, and in particular extra-curricular activities, are strongly rejected as if they were almost anti-educational[12]. I have attempted to show that there are good musical and educational reasons for maintaining these activities[13] but even if these sorts of arguments are not acceptable it is unrealistic to assume that teachers are suddenly going to abandon a major part of their work which they

---

12. See Witkin, op. cit. pp. 127-129

13. See Chapter X, section (c)

consider to be of value. 'Arts and the Adolescent' looks for dramatic changes in music education and ignores the reality of development which is an 'evolutionary' rather than 'revolutionary' process. If, as it is claimed, development must be in the hands of teachers then this is a recognition of the Practical. But as Joseph Schwab points out 'the practical arts begin with the requirement that existing institutions and existing practices be preserved and altered piecemeal, not dismantled and replaced'[14]. This is certainly not the position adopted in the project. Arising out of the somewhat doctrinaire view of the aims of music education is the rather exclusive proposal for curriculum activities. The emphasis on creativity and the rejection of performance is unlikely to appeal to musicians. One feels that Ross and Witkin display a lack of understanding of music; to music teachers they are likely to be regarded as 'outsiders'.

This last point leads to a third reason why teachers of music are unlikely to be influenced by this project. The assumption is that the common feature of the arts is that they all provide opportunities for the development of the life of feeling (subjective reality). Apart from the theoretical limitation of this argument which arises from the distinction made between 'knowing' and 'feeling'[15] little attention is given to the practical differences of visual art, music, dance and poetry. The procedures of these disciplines differ considerably and although this is recognised to a certain extent the emphasis on unity may lead to a situation where the various arts lose their proper identity.

---

14. Joseph Schwab. 'The Practical: A Language for Curriculum in Donald Orlosky and Othanel Smith (eds) Curriculum Development: Issues and Insights. Chicago: Rand McNally, 1978. pp. 18-27

15. See Chapter II, section (c)

One of the most significant issues arising out of this project is the identification of the 'isolation' of arts teachers in schools. I have already suggested that interest in the curriculum at the present time is in its 'totality'[16] and that discussion of music and arts education must be seen against the background of the current educational and curriculum debate. Any attempt to help teachers to do this is to be welcomed but unfortunately the significant feature of this project is that its educational thinking is couched almost entirely in terms of cognitive and social psychology. There are few properly <u>educational</u> arguments put forward and there is little reference to current educational issues. As a result, 'Arts and the Adolescent' might be regarded as being 'isolationist' in itself. There is certainly no evidence to suggest that it has had the sort of impact on curriculum thinking that has resulted from projects in the Humanities, Social Studies and the Natural Sciences.

(iii) <u>Music in the Secondary School Curriculum</u>

Established in 1973, under the direction of John Paynter in the University of York, the original intention was not simply to identify and recommend 'good methods' of music teaching but also to examine the 'role' of music in education and disseminate a range of ideas. Certainly the project has been teacher centred and the belief that educational reform starts in the classroom was stated at the outset[17]. Classroom materials were not designed although in the early stages groups of teachers working in 'pilot' schools

---

16. See Chapter II, section (a)

17. John Paynter. News Sheet One. Schools Council Project, Music in the Secondary School Curriculum. Spring, 1974, p. 1

did produce 'packs' which were then explored in 'trial' schools. The purpose of this process was to stimulate further ideas about the practice of music teaching which could be exchanged amongst teachers.

Nearly all aspects of music education have been explored in one way or another and much of the work has been summarised in a recent book by John Paynter[18]. The purpose of the project has never been to issue 'directives' and although many of the contributors have shown a predilection for creative music making the basic aim has been to help practising teachers gain a wider perspective of music education. An 'umbrella philosophy' which could provide a flexible basis for class music teaching has been evolved through discussions with music teachers, Headteachers, Advisers and others concerned with the development of music in schools. The principles of this philos[illegible] are:-

Music as a class subject offers opportunities for the development of imagination, sensitivity and inventiveness and should be available to all pupils.

Class music - the aim of which is the development of musical understanding - should be the core of school musical activity.

Music represents a wide range of experiences.

Musical experience is a way of working with sounds and learning control of the medium.

Music is a creative art requiring the exercise of imagination in musical activity.

---

18. John Paynter. Music in the Secondary School Curriculum. Cambridge: Cambridge University Press, 1982

> Music education should be concerned with active involvement rather than learning about music[19].

Ideas and principles have been disseminated through:- Newsheets, Working Papers, Course Papers, Films, Tape-Slide programmes, Occasional Publications. Finally, regional dissemination centres have been established to carry on discussions amongst teachers with the object of developing practice and making music a more significant subject in the school curriculum.

One of the outstanding features of this project has been its 'openness'. Teachers have been encouraged to make 'contributions' in the form of articles and there has been no apparent attempt to suppress views which may be seen as offering alternative or even opposing perspectives. It might be argued that in some ways this is the project's weakness. Although I have emphasised the limitations of theory as a basis for practice I have nevertheless recognised the importance of educational theory as a way of illuminating practice. Several ideas presented in this project have not been supported by adequate theory. For example, the emphasis placed on the relationship between the study of music and the development of qualities of mind (such as imaginativeness and sensitivity) is unsatisfactory since these claims do not stand up to either philosophical analysis or psychological evidence[20]. The view of education which emerges is not unlike that which underpins 'Arts and the Adolescent' and represents a dualistic theory of mind requiring a much more substantial justification. No attempt has been made to offer a proper account of creativity and the word has been used indiscriminately in a variety of contexts. The thoughts

---

19. Ibid. p. xiii

20. See Chapter IV, section (b)

and ideas of teachers are of the greatest importance in the process of development but unless 'practitioner love' is subjected to some sort of critical analysis or placed within a theoretical framework there is a danger of substituting practical prescriptions for theoretical formulae. In neither case can there be said to be any real <u>teacher development</u>.

(iv) <u>Summary</u>

In making some critical observations of these three projects I am not wishing to suggest that they have not served some useful purpose. How much impact they have had on teachers and curriculum practice is impossible to estimate since none has been subjected to any detailed evaluation. 'Music Education for Young Children' has serious limitations because of its weak theoretical basis and since it is concerned with a limited audience it cannot be seen as having made a contribution to the development of music education in any general sense. 'Arts and the Adolescent' although aimed at the improvement of teachers is marred by its inherent dogmatism and stylistic obscurity. 'Music in the Secondary School Curriculum' is certainly teacher centred but its attempt to produce a 'philosophy' of music education has been undertaken without recourse to proper philosophical arguments.

(c) Curriculum Guidelines

Another aspect of curriculum development in recent years has been the production by some Local Education Authorities of Music Curriculum Guidelines. Although these differ considerably in style and content it is possible to identify two alternative approaches to guidelines which I shall refer to as the 'Syllabus' and 'Guiding Thoughts' types. The former sets out a clear statement of aims, specific objectives, lists of suitable classroom materials and makes suggestions regarding teaching methods. Teachers following such a guideline should be able to see, fairly precisely, what skills and knowledge pupils are expected to acquire over a given period of time and what methods are considered as being most suitable for the realisation of stated objectives. This type of guideline could be said to represent a 'theory to practice' view of curriculum development. By contrast, the Guiding Thoughts' approach tends to be much more reflective and does not concentrate on objectives in the sense of specifying 'learning outcomes'. It is essentially an attempt to help teachers to think about the principles which underpin their practice, and develop a 'philosophy' of music education.

'Music in the Curriculum' published by the Lancashire Education Committee provides an example of the Syllabus type of guideline[21].

> 'Why music should be included in a school curriculum, What objectives should be considered and How these might be achieved are discussed in detail together with suggestions of class/group organisation based on sound teaching practice'[22].

Music is seen as a subject contributing to childrens 'personal development' through the acquisition of skills, attitudes and values which are defined in terms of specific objectives. Suggestions

---

21. Malcolm Doley, Diana Griffith, Marie Tomlinson. Music in the Curriculum. Lancashire Education Committee, 1978

22. Ibid. p. 6

are made regarding timetable arrangements and equipment needs. The guideline is directed towards the secondary phase and it is noted that pupils entering the secondary school will have had varying experiences in their primary schools. Therefore, in the first year, the course should be organised so that an understanding of 'basic skills' is ensured.

I have earlier expressed some criticism of the view of music education set out in this particular document[23] but I am concerned here with the guideline as being representative of an approach to curriculum development. In some ways it may appear that there is much to be said in its favour. It is often suggested that music curricula need to be better organised and have a clearer sense of direction[24]. The implication in the Lancashire document is that in other curriculum areas we have a reasonable idea of what pupils are able (or at least should be able) to do at a particular stage of their school careers and there is no reason why this should not also be the case in music education. If there was proper continuity between the primary and secondary phases then many of the problems associated with 'mixed experience' classes, which arise at the age of transfer, would be overcome.

Although these sorts of arguments appear to be very sensible they present major difficulties. In the recent Cockroft Report it is pointed out that it is 'not possible to make any overall statement about the mathematical knowledge and understanding which children in general should be expected to possess at the end of the primary

---

23. Chapter IX, section (d)

24. See Calouste Gulbenkian Foundation. The Arts in Schools, 1982. pp. 62-64

years'[25] simply because individual rates of progress and achievement vary very considerably. Even if one were to accept the skill based curriculum advocated in the Lancashire guideline, this general point which applies to music just as much as to mathematics, is never recognised. Furthermore, in a subject area like music there is considerable disagreement about the content of the curriculum and many teachers might not accept the prescribed programme. They would be inclined to regard the proposal as one that is being 'imposed' from 'above'. It represents 'curriculum from H.Q.' and is against the spirit of educational practice in this country. As a contribution to curriculum development this guideline (and others like it) has little to offer since it fails to acknowledge the individual differences amongst children and the differences that exist between schools. Of course syllabi and schemes of work are essential but a more fruitful approach might be one that is directed towards helping teachers to develop their own syllabi and the identification of some properly formulated principles of music education.

One of the best examples of the 'Guiding Thoughts' approach is the Music Guideline published by the Inner London Education Authority which is intended to 'promote thought, discussion and action'[26]. No actual curriculum content is specified but the document covers a range of topics and issues that music teachers and head teachers might be expected to consider when planning and organising programmes. The underlying view of music education is one of direct musical experience (listening, performing, inventing) supported by skill acquisition within a progressive framework. For the teacher who

---

25. Committee of Inquiry into the Teaching of Mathematics in Schools, Mathematics Counts. London: H.M.S.O., 1982. para. 343

26. Inner London Education Authority. Music Guidelines. p. 1

subscribes to this view the document is non-controversial and it could even be argued that for such teachers it states the obvious and is therefore unnecessary. However, it may be that the guideline is a response to much current practice in the Authority which is either skill or information orientated. Because it concentrates almost entirely on the quality of music education it might be held that for the teacher who requires guidance on the content of the curriculum the document has little to offer. The point is, however, that the guideline is not seen as an immediate 'solution' to the problems of music education in schools. Rather, it is to be used in conjunction with courses, conferences and resources. Consequently, it is a genuine attempt to link theory and practice and a recognition of curriculum development as an on-going process. This idea will be further considered in the following section.

(d) Teachers as Developers

Having identified what I consider to be some limitations of current curriculum development strategies in music education, I turn now to a discussion of some possible alternatives which may provide the basis for future approaches. The following thoughts and proposals are based on the ideas presented in this study, my contacts with teachers taking part in in-service training courses and, in particular, my involvement with teachers in one local authority who are pursuing their own curriculum development project. I want to suggest that improvements in the practice of music education might well be achieved through more 'local' development initiatives and a commitment to 'classroom research' with teachers themselves at the centre of that research. These ideas will be explored and amplified with some reference to work being undertaken in the London Borough of 'Northtown' although the following account is not intended to be a research report or an evaluation study.

One of the most revealing descriptions of a curriculum development project has been Marten Shipman's evaluation of the Schools Council Integrated Studies Project[27]. It is significant in that it provides valuable insights into the 'practical reality' of a development enterprise. Shipman highlights the problems arising out of such things as inadequate communication networks, alternative perspectives of the project and differing attitudes of teachers in the schools and members of the project team. He goes on to advocate the need for an 'infrastructure' in development initiatives that could 'pull together all the available services and all the current work in curriculum development'[28]. He sees teachers centres as probably

---

27. Marten Shipman. Inside a Curriculum Project. London: Methuen, 1974

28. Ibid, p. 174

having an important rôle to play in this respect and concludes that effective development may be 'not in more efficient projects, but in narrowing the distance between schools and the agencies in education that administer, advise and train, or generate new ideas'[29].

It is these sorts of principles that have been adopted by the Music Adviser and the music teachers in Northtown who are engaged in a corporate venture designed to improve class music teaching in the borough. The group originally intended to produce music curriculum guidelines which it was thought would be of practical assistance to teachers and give more focus to their work. It is therefore necessary to provide a brief outline of their initial work.

The present writer was invited by the Adviser to assist in the drawing up of the guideline and it was agreed at the outset that whatever form of statement was to be developed there must be opportunities for teacher involvement. There were two main reasons for this decision. First, it was recognised that there were many teachers who could make valuable contributions. Secondly, having studied existing guidelines it was realised that these documents can easily ignore the rich diversity of practice and become exclusive. If guidelines are seen as representing one particular viewpoint they are likely to be regarded as reflecting the interests of a 'power group' in which case they will probably be received with suspicion and ultimately have little influence. Consequently in order to establish a procedure and obtain a clearer idea of what teachers considered would be the usefulness of any curriculum statement a series of seminars was conducted for all the music teachers in the borough, to discuss issues under the headings of Aims, Content and Organisation. It was hoped that a broad

---

29. Ibid, p. 174

consideration of these areas might provide a suitable starting point.

Northtown is a relatively small borough and educational provision for the 5-16 school population is organised as a three tier system of First (5-8), Middle (9-12) and High Schools (13-16) Pupils continuing in full time education beyond the age of 16 enter either a VIth Form College or College of Further Education. Music is taught either by 'specialists' or 'non-specialists' as a class subject in the First and Middle schools. In each High school a specialist music teacher is responsible for the subject throughout the school. Music for the first two years forms part of a 'general programme' and thereafter is an optional subject to be taken to C.S.E. or 'O' level. Music features as an 'A' level subject in two of the VIth Form Colleges and in all schools there is a range of extra-curricular activities. Consequently, it might be said that the organisation of the subject in the schools follows what music educationists would recognise as being a fairly conventional pattern.

At these early meetings it soon became apparent that the teachers held differing views regarding the aims and nature of their work. Many were also very anxious to identify their different 'needs' and spoke of a variety of 'problems'. One teacher in the VIth Form College complained of the 'narrowness of experience' exhibited by some pupils who had gained an 'O' level pass and then wished to embark on the 'A' level course. Perhaps not surprisingly this prompted the response from High School teachers that their courses were 'dictated' by 'O' level requirements. Some teachers in Middle schools expressed the view that it would be 'useful' to have an idea of what was expected (or should be expected) of pupils by High school teachers at the age of transfer. However, there seemed to be significant differences in curriculum practice in the High schools

and a number of these teachers were more concerned about organisational issues such as the constraints imposed by lack of finance, staffing and accommodation. One member actually produced a written list of 'twelve problems of a music department'. Eleven items were to do with organisational factors and there was no reference to such things as pupils attitudes, curriculum content or teaching processes. It seemed that the High school teachers tended to be of the opinion that the value of a curriculum guideline would be in its 'power' to 'support their case' when making recommendations to their head teachers for improved resources and facilities. The overall impression gained was of conflicting interests and expectations and a certain pessimism on the part of some regarding the desirability of any type of curriculum document for music education. What appeared to be uppermost in many people's minds was a need to 'improve' the 'conditions' of music in the schools. These exchanges only underlined the inadequacy of a guideline as a form of curriculum development and it was agreed that the production of any document was neither feasible nor desirable. If there was to be a genuine 'corporate' attempt to develop curricula a different sort of procedure was required.

Consequently, the idea of an 'infrastructure', along the lines advocated by Shipman, was suggested and explored. This proposal appealed to the Northtown teachers for three main reasons. First, they saw a need for more professional contact with each other. They had formed the opinion that there were 'odd bits' of interesting curriculum practice going on in the borough and welcomed the possibility of an opportunity to share 'new' ideas. Secondly, because of their school commitments many felt that there was insufficient time for them to become acquainted with latest trends, new materials and innovatory proposals. If this sort of information

was 'centralised' (through the teachers centre) and therefore more readily available this would be extremely helpful. Thirdly, they required a machinery that would enable them to express their views and state requirements more easily and effectively, particularly in connection with in-service courses. If this machinery was 'teacher-controlled' then many argued that they would feel less inhibited about stating their views, especially if those views were critical of what they regarded as 'official' policy.

Subsequently, small 'working parties' were established to investigate and keep abreast of certain 'areas'. These included:- local events, resources, research, literature, courses, gifted children, broadcasting, peripatetic teaching. It was agreed that the working parties should issue reports from time to time and this necessitated the establishment of a music bulletin 'Music in Northtown Schools' to be published each term. (At the time of writing the tenth issue has been produced). The bulletin was to be used not only for the dissemination of findings and information but would also include articles provided by teachers and others who wished to make contributions to the development of what was now to be called 'The Project'. The activities of the working parties were to be part of a programme which would also include occasional lectures and seminars, given by curriculum 'experts' and innovators, and the already well-established series of short in-service courses on various topics. The overall responsibility for the smooth running of this infrastructure was to be taken by a small executive committee under the direction of the Music Adviser.

Although some attempt has been made to monitor the progress of this project the data so far collected is not sufficiently reliable to enable one to make any detailed observations regarding 'successes' and 'failures'. In any case the purpose of the above account is to

describe rather than evaluate a proposal for curriculum development. Nevertheless, as a result of discussions with individuals, groups of teachers and the Adviser, observations at meetings, and statements from thirteen teachers[30], it is possible to identify certain trends and attitudes which can be related to general issues in music education and may point the way to future development strategies.

One of the findings of the 'Arts and the Adolescent' project was that arts teachers experience a feeling of 'isolation'[31]. This has certainly been confirmed by the Northtown teachers who have come to appreciate contact with colleagues in other schools. What they seem to find particularly helpful is the opportunity of discussing 'problems' which they cannot always share with colleagues in their own schools. Problems fall into two categories which may be described as (i) 'practical' e.g. 'How do I cope with 80 children in the hall for singing' and (ii) 'attitudinal' e.g. 'the trouble is that music does not have much status in my school'. Exchange of ideas and information can help to reveal solutions to practical problems whilst discussion of attitudinal problems appears to become almost a form of 'group therapy'. The main point is that in a 'minority' subject, isolation could well be a serious hindrance to professional development. One teacher expressed her views thus:-

> 'What was previously a fairly superficial acquaintance with colleagues has now blossomed into a closer working relationship with other music teachers and I have gained from their teaching experience'.

In any professional endeavour people will learn much from each other. There does seem to be some evidence to suggest that music teachers are inclined to think of curriculum development in terms of more

---

30. See Appendix IV

31. Ross, op. cit. pp. 42-44

'things to do' which are introduced by 'expert' innovators. This is a point made by Paynter[32] and from comments made by some of the Northtown teachers in connection with in-service courses it would appear that they too are often searching for new materials and ideas rather than attempting to generate their own[33].

Exactly how far the sharing of experiences has actually resulted in improved practice in the Northtown schools is impossible to estimate. One of the basic intentions of the project has been to help teachers develop a greater awareness and understanding of their work as a basis for more effective practice and a number have expressed the view that they have become more conscious of what it is they are trying to do.

> '.... discussions have made me look more carefully at the aims of music lessons'.
>
> 'I'm much more aware of the aims, content and general planning of music lessons'.

Although this increased awareness has arisen as a result of 'theorising' about practice it is inevitable that discussions will lead to a consideration of wider educational issues which some teachers view with a certain caution and even hostility.

> 'I sometimes feel the project has become bogged down in detail and <u>too much educational jargon</u>'. (emphasis mine)

This sort of remark is indicative of the difficulties involved in the linking of theory and practice. What do teachers mean when they talk of 'educational jargon'? It seems quite natural (at least to the theorist) that in any field of knowledge there will be specialised vocabulary and terminology. The problem of the gap between theory and practice has become very apparent during the

---

32. Paynter, <u>Music in the Secondary Curriculum</u>, op. cit. p. 14

33. See Appendix IV

course of this project. It has long been recognised that teachers in schools do not always see the 'relevance' of educational theory[34] but one might wonder if this applies especially to those who are concerned with music education. The point was made in Part One that music educators have been generally reluctant to draw on new ideas in educational studies and relate these to the teaching of music[35]. This is certainly supported by the findings of Malcolm Ross[36] and the views of some of the Northtown teachers would appear to be a further manifestation of this attitude. Although emphasis has been placed on the need to relate theory to practice and practice to theory it has to be recognised that this might be a much more difficult task than is sometimes supposed. The Northtown infrastructure provides opportunities for exchanges between theorists and practitioners but also illustrates that this important aspect of curriculum development is likely to be slow and uneasy.

The second suggestion for new directions in the development of music education focuses on the importance of classroom research. It was suggested in the opening chapter that one of the problems of creativity - the problem of practice - arises out of the fact that we have very little information about how music lessons actually 'work'[37]. The techniques advocated in the Ford Teaching Project[38]

---

34. See Terry Moore. Educational Theory: An Introduction. London: Routledge, 1974, pp. 1-3

35. See Chapter II, section (a)

36. Ross, op. cit. p. 43

37. Chapter I, section (a)

38. See John Elliott and Clem Adelman, 'Reflecting where the action is: the design of the Form Teaching Project'. Education for Teaching. No. 92. Autumn, 1973. pp. 8-20

and by others[39] working in this research style would seem to be particularly well suited to the study and development of music teaching in schools. Tape recordings of lessons, a commitment to self-criticism, observation and interviews with pupils are techniques which teachers themselves can employ quite easily. Furthermore, if curriculum development is 'locally' organised teachers might visit each others schools from time to time in order to observe, analyse and discuss lessons and so establish 'triangulation' procedures. A local group of music teachers working in this way could well become the sort of 'research community' advocated by Stenhouse[40].

These ideas were, in fact, suggested to the Northtown teachers in the early stages of their project. Whilst there was a general acceptance of 'reflective' teaching and habits of self-criticism some people expressed doubts and reservations about having an 'observer' in the classroom. It is interesting to note that over a period of four years the 'triangulation' technique has been adopted in only one school. In this case the teacher completed detailed reports of her lessons and shared her experiences with music colleagues. This particular teacher, however, was taking part in a long in-service course, outside the borough, which included a major element of classroom research. In general this type of work has been the subject of scepticism, consternation and misunderstanding.

The essential problem appears to be that many of these teachers are very 'apprehensive' about being observed. Although some can see

---

39. See, for example, John Nixon, (ed.) A Teachers Guide to Action Research. London: Grant McIntyre, 1981

40. Laurence Stenhouse. An Introduction to Curriculum Research and Development. London: Heinemann, 1975. p. 142

the usefulness of such an exercise they are unwilling to organise it for themselves with that sense of enthusiasm which they display in the production of articles for their bulletin or in the organisation of discussion groups. The following comments are by no means a-typical:

> 'Not all music teachers are of the extrovert variety and while perfectly natural with a class become less so when an intruder (even a friend) is present. I don't think this is necessarily lack of professionalism but mere human nature.'

> 'The personality factor must be considered - some teachers may be very intimidated by the critical presence of an observer. While accepting that evaluation is <u>vital</u> - I do think that many teachers would feel that they'd regressed to a teaching practice situation'.

In some ways these comments are extremely puzzling because music teachers, possibly more than any other group, are frequently being observed by colleagues, parents, inspectors and others, in the course of school concerts and extra-curricular pursuits. Indeed part of being a music teacher is to be a 'public' figure. Nevertheless, some argued that class teaching and school concerts were 'different situations' and it would seem that perceptions of class music teaching and public presentations of extra-curricular activities, as forms of music making, are often markedly different.

In spite of the negative reactions to classroom research on the part of the Northtown teachers it would be very unwise to make any generalisations about music teachers attitudes and I would still maintain that this sort of approach is likely to prove to be a fruitful method of developing music curricula. The lesson to be learned from the Northtown experience is that class teachers need to receive appropriate training in these techniques.

In this section I have attempted to outline possible future approaches to curriculum development and also indicate some of the difficulties

that are likely to arise. The strategies suggested are not, of course, new in themselves but they do indicate alternatives for music educators. A review of the current literature on music education reveals a continuing emphasis on 'what to do' in music lessons rather than any systematic attempt to investigate how the practice of music teaching actually functions.

(e) Conclusions

There is evidence to suggest that because of their concern with classroom activities which 'work' some teachers have been inclined to think of curriculum development in terms of innovatory proposals rather than the improvement of existing practices. Of course, the two things are in no sense mutually exclusive but it may be that too much emphasis on new pedagogies and new materials does little to overcome some of the more serious problems which undoubtedly occur in the field of music education. Whilst there have been significant moves to develop music education theory as a means of generating improved practice I have suggested that curriculum development depends essentially on the bringing together of theory and practice and that insufficient attention has been given to the inter-dependant nature of the relationship. In order to bring this about I have advocated local developme.. _tiatives and classroom research that is carried out by teachers themselves. This work has to be conducted against the background of some theoretical position and the perspectives developed in earlier chapters could be seen in this light although it has to be recognised that theory and practice exist in a dynamic relationship and are therefore mutually determining. No theory is a sufficient basis for development, neither is practitioner 'lore'.

Possibly because of the unsatisfactory state of much music teaching in schools there appears to be a tendency on the part of some writers to think of curriculum development of immediate or 'dramatic' changes in music education. This is particularly apparent in 'Arts and the Adolescent'. I have suggested that this is another example of the gap between theorists and practitioners. Development is more likely to occur in a piecemeal fashion and therefore be evolutionary rather than revolutionaly. To subscribe to this latter position is

not to adopt a complacent attitude but to be aware of the realities of educational institutions.

I have advocated local development initiatives with an emphasis on the work of teachers rather than that of curriculum 'experts'. It has to be recognised, however, that if teachers are to work together as a research community there will inevitably be differences of opinion and alternative attitudes and interests. The conduct of inter-personal relationships becomes an important part of the development process. During the course of the Northtown project there have been occasions when discussion of controversial issues has sometimes led to exchanges which have become 'personal' rather than 'professional'. There is a sense in which this form of development procedure could be regarded as a 'dangerous game'.

Although co-operative development enterprises do have many advantages it is always the individual teacher in his or her school who has to operate and develop curricula. In the final chapter I shall concentrate on the individual teacher as a developer and return to the notion of creativity which I would suggest has implications for curriculum development that have not always been fully realised.

CHAPTER XII

CREATIVITY, TEACHING AND CURRICULUM DEVELOPMENT

(a) Introduction

It has been my argument that curriculum development in music education depends largely on the development of teachers themselves. The purpose of this final chapter is to focus on some specific aspects of the teachers work which are sometimes regarded as being problematic and therefore barriers to the process of development. Returning to the theme of creativity I want to propose that the pursuit of a more creative approach to music teaching may be seen as an important development strategy which raises questions not only about teaching but also teacher training.

In the analysis carried out in the opening chapter a distinction was made between what have been called the 'traditional' and 'new' concepts of creativity[1]. Traditionally, artists, composers, writers and even scientists have been regarded as being creative in virtue of their achievements and consequent contributions to a particular discipline or field of knowledge. The 'new' version of creativity, however, has its origins in the psychological study of cognitive styles and although retaining an evaluative connotation is ascribed to any individual who displays imaginative thinking or 'problem solving' abilities. It was pointed out in Chapter VI that two celebrated creativity theorists, namely Guilford and Köestler, both regard this capacity for solving problems as resulting from the individuals ability to make 'connections' between things which at first sight appear to be disparate[2]. The word problem is taken to mean not simply 'difficulties' but refers also to situations which are problematic in that they present various possible courses of action. It is in this newer sense of creativity that I shall

---

1. See Chapter I, section (b)
2. Chapter VI, section (d)

further consider the music teachers role and make some brief references to teaching training.

(b) The Creative Teacher

Although music educators have shown a wide interest in creativity in recent years little thought has been given to the idea of music teaching as being a creative enterprise[3]. A possible connection between creativity and teaching was referred to briefly at a conference on teacher education held under the auspices of the Schools Council Project 'Music in the Secondary Curriculum', but was not explored in any detail[4]. In his book on arts education Malcolm Ross uses the term 'creative teacher' to describe the type of teacher who attaches importance to developing creative behaviour in pupils through the establishment of appropriate teacher-pupil relationships and the right sort of experiential environment[5]. These are clearly important considerations but the view of creative teaching to be developed here is one concerned with some of the everyday 'practicalities' of music teaching which in discussions on music education reforms are frequently overlooked or else treated in a manner which does little to overcome the problems that arise from them. In order to illustrate this point I shall examine some aspects of practice which are often regarded as being problematic and therefore sources of difficulty for the teacher. I want to suggest that what are sometimes seen as hindrances to successful practice can be viewed in alternative ways.

Perhaps one of the most widely discussed and controversial issues

---

3. I use the term 'enterprise' to indicate teaching at a fairly general level rather than as a specific 'activity' designed to bring about learning. For further discussion of this point see Paul Hirst, 'What is Teaching?' in Paul Hirst, Knowledge and the Curriculum. London: Routledge, 1974. p. 102

4. Schools Council. The Project and Teacher Training. Schools Council Project, Music in the Secondary Curriculum. Course Paper 2., 1977. p. 9

5. Malcolm Ross. The Creative Arts. London: Heinemann, 1978. pp. 15-32

at the present time is that concerned with the advisability of trying to teach music to 'mixed-ability' classes. Usually the term 'mixed-ability' is something of a misnomer for although there are educationists (e.g. Arnold Bentley[6]) who advocate the streaming of pupils according to their measured musical ability (i.e. potential) the debate centres mainly around the fact that many classes do consist of pupils who have widely different musical backgrounds and levels of achievement. Because of the extent of possible involvement in musical activities outside the classroom and beyond the school, it is inevitable that in many classes individual pupils will have had differing experiences and acquired a variety of skills and different levels of musical understanding. Some people have argued that there may actually be a case for organising some lessons so that all pupils in a year group who are, say, learning to play an orchestral instrument have opportunities of making music together[7]. But even in this situation it is most unlikely that all the pupils will have achieved comparable executant standards. The mixed-achievement class is frequently cited as presenting special problems for music teachers which are particularly acute at the stage of pupils' transfer from primary to secondary school[8]. Various policies, such as the need for an agreed syllabus or more liaison between schools in a catchment area[9] have been proposed as ways of dealing

---

6. Arnold Bentley. Musical Ability in Children and its Measurement. London: Harrap, 1966. pp. 126-127

7. See Geoffrey Brace. Music and the Secondary School Timetable. University of Exeter, 1970. pp. 30-32

8. See George Odam. 'Music in the Junior School' in Michael Burnett and Ian Lawrence (eds.) Music Education Review. Vol. 2. Slough: N.F.E.R., 1979. pp. 35-43

9. Ibid. pp. 42-43

with what is regarded as an unsatisfactory situation. Whilst these suggestions are no doubt useful and helpful in many ways, the fact remains that in almost any class the pupils are likely to be at different stages of musical development. In these circumstances the teacher might well feel that the possibilities for corporate music making are somewhat limited.

However, this sort of situation can be approached in another way. In Chapter I I referred to Haydn's 'Le Matin' symphony which illustrates how the composer dealt with the problem of his mixed-achievement orchestra by writing special parts for the more advanced players[10]. Haydn's creativity is demonstrated, in this instance, not only in the value of his composition but also in the musical embodiment of the solution to what was the practical problem of how to 'use' the talents of the more accomplished instrumentalists. It could be said that 'Le Matin' provides an example of the merging of the 'traditional' and 'new' concepts of creativity. To say that teaching class music and being responsible for an eighteenth century court orchestra are the same type of enterprise would, of course, be foolish but in this particular case the latter does suggest an approach to the former. It is possible for people with different skills and levels of expertise to participate together in meaningful music making provided that the person responsible for the activity has the right sort of musical understanding and can approach the situation with insight and in a creative manner. Rather than seeing the mixed-achievement class as a pedagogical contraint it needs to be recognised as a musical reality. It is a musical problem which requires a musical solution. Britten's 'Noyes Fludde' is an

---

10. See Chapter I, section (b)

excellent example of music for mixed-achievement forces. Geoffrey Brace's 'Something to Play'[11], designed for use in the classroom, could be used by almost any group of children and is the sort of material which could be produced by any competent music teacher.

Another aspect of the teachers work which might be regarded as problematic is the establishment of instrumental ensembles consisting of unconventional combinations of instruments. How is it possible, for instance, to organise corporate music making for three violins, six clarinets and a trumpet? This might appear to be a somewhat exaggerated example but it is well known that ensemble work in school is often regarded as being difficult to organise because the pupils who play instruments do not constitute a recognised instrumental grouping. There is, of course, a considerable amount of published material which allows for flexibility in instrumentation but very often teachers own arrangements or compositions will be much more suitable because they can be designed to take into account the particularity of the situation. Again, these sorts of circumstances are not unknown to musicians. Britten's opera 'The Rape of Lucretia' is scored for twelve solo instruments and although this was the composers choice, the somewhat unusual orchestration was determined to some extent by financial restrictions and the fact that the work was composed for a touring company[12]. Britten approached this situation in a way which could provide a pointer for the teacher who has to deal with a mixed ensemble.

A third example of how difficulties associated with music teaching might be viewed differently is to be found in connection with

---

11. Geoffrey Brace. Something to Play. Cambridge: Cambridge University Press, 1970

12. See Patricia Howard. The Operas of Benjamin Britten. London: Barrie and Rockcliff, 1969. p. 29

accommodation which, as I pointed out earlier, is frequently inadequate[13]. The common practice of having to conduct music lessons in the school hall is, for many reasons, by no means satisfactory. However, a large working area <u>is</u> ideal for experimenting with the spatial separation of groups of voices and instruments the effects of which can be related to much sixteenth-century Venetian music[14]. Although this would obviously not be a 'solution' to the more general 'problem' the point is that by relating a class activity to other forms of musical activity possibilities for musical experiences in school are often revealed.

Teaching mixed achievement classes, finding music for mixed ensembles and coping with inadequate accommodation are typical examples of what are often regarded as problematic areas of music teaching. I am not suggesting that every difficulty can be resolved simply by studying and applying the techniques used by established composers. But many of the situations facing music teachers are not new to musicians working in other contexts and the creative teacher is a person who is able to make connections between the 'worlds' of music and music education. Creative teaching may be seen as an attitude towards practice and, of course, many teachers have this attitude and employ strategies similar to those indicated above. However, as was pointed out in the last chapter there does seem to be a tendency on the part of some to rely on ideas and materials produced by other people and a certain reluctance to develop their own[15].

---

13. See Chapter X, section (b)

14. See John Paynter and Peter Aston. <u>Sound and Silence</u>. London: Cambridge University Press, 1970. p. 244

15. See Chapter XI, section (d)

The sort of musician who can cope with the various demands of a school music programme clearly needs to be something of a 'general practitioner' who has a range of musical skills and a certain type of approach to music making. Perhaps one of the best 'models' for the music teacher is the eighteenth-century Kapellmeister. This idea could be misunderstood since it might be seen as emphasising the principle of the teacher as a 'director of music' who is concerned almost exclusively with choirs and orchestras praparing for public performances. However, the Kapellmeister was very much a 'generalist' and even the most famous often had a variety of duties that can be compared with those of the present day music teacher[16]. Obviously there are significant differences between the two roles. Nevertheless, they both represent a style of musicianship which is characterised by its versatility and an ability to adapt and 'improvise' when necessary. It is an approach to musical activity that is markedly different from that of the 'performer'.

Given that music teaching in schools requires a certain 'type' of musician one might wish to question how far present patterns of musical education and teacher training prepare people for this role. The report of 'Music in the Secondary Curriculum' is generally critical of initial teacher training and the point is made that training institutions place too much emphasis on students acquiring traditional forms of musical expertise such as high standards of individual performance, conducting skills and academic knowledge[17]. Whilst these things are seen as being valuable and important it is argued that teachers in training also need opportunities to create

---

16. See Rosemary Hughes. Haydn. The Master Musician Series. London: Dent, 1962. pp. 34-35

17. John Paynter. Music in the Secondary School Curriculum. Cambridge: Cambridge University Press, 1982. pp. 68-69

(i.e. compose and arrange) music for themselves and explore the medium in ways which lead to a greater musical insight. What is really being called into question is not only the practical inappropriateness of some present forms of musical training but also the idea of the accomplished performer or academic musician as representing paradigms of musical achievement since these carry with them attitudes towards music which in some ways are rather different from those held by the school teacher who is the general practitioner.

This is an extremely important point. One of the major shortcomings of 'consecutive' patterns of teacher training is that musicians with the relatively specialist background of conservatoire or university studies are expected to acquire not only a range of generalist competencies but also a wider view of music in a very short period of time. Any consideration of teacher training raises many issues which are beyond the scope of this study but in view of the work teachers are expected to do in schools it could be argued that one important advantage of a 'concurrent' course is that, if properly designed, it might provide the best opportunity for training the generalist musician. This policy has recently been adopted in Finland and is based on the view that the school music teacher is a particular 'type' of musician who needs to be trained in those skills that are required of him in school and that to do this in one year is not practicable[18]. It would appear that concurrent and consecutive courses will continue to be available in this country and it is unfortunate that musicians have given no

---

18. Information supplied by the Rector of the Sibelius Academy, Helsinki

serious thought as to how far both patterns are in fact suited to the training of music teachers. A recent Gulbenkian Foundation report on the training of musicians makes some reference to the training of school teachers but contains no analysis of the teachers role and how this might determine future development in this field[19]. The general point which ultimately requires much further consideration is that all forms of musical activity take place in a social context and part of understanding the nature of activities is to understand their context. This was certainly recognised, although perhaps not overtly, in the training of the Kapellmeister and the same principle of learning and training in context is to be found in the idea of the articled organ pupil and the orchestral trainee. The training of these musicians was, essentially, a form of apprenticeship.

It is not my purpose to suggest radical reforms but there may well be a case for considering patterns of music teacher training which incorporate the principle of apprenticeship. The importance of students in training having the opportunity to observe and work alongside experienced practitioners is increasingly emphasised[20] and for music teachers this is likely to be a vital part of their training. The type of musician who can deal with the sort of problematic situations referred to, in a creative manner, can only develop the necessary skills, attitudes and understanding through direct experience of those situations. It may be that at the present time many young teachers spend a large part of their early careers acquiring a form of musical expertise which could have been

---

19. Calouste Gulbenkian Foundation. Training Musicians. London, 1978

20. For example, Department of Education and Science. Teaching in Schools: The Content of Initial Training. London: H.M.S.O., 1983

developed at an earlier stage. This would certainly retard the process of curriculum development.

(c) Conclusions

It was suggested earlier that the significance of creativity in music education might be more in terms of teacher rather than pupils behaviour[21] and the theme of this chapter has been that curriculum development is very much dependant on teachers adopting an imaginative or creative approach towards various aspects of their work. Although the importance of the teacher as developer has been underlined in a number of development initiatives in the music education field little attention has been given to the sorts of practical issues referred to in the preceding section. And yet they are of the greatest importance since they point to the need for the teacher to be a certain 'type' of musician. I have indicated that it is possible to compare the music teachers role with that of the eighteenth-century Kapellmeister and although they are obviously different in many ways they both represent the 'generalist' musician who is able to adapt his modus operandi to suit particular circumstances. To what extend present patterns of teacher education and training take account of this is questionable and there is much to be said in favour of developing courses which provide increased opportunities for students in training to acquire an understanding of the context in which they will be required to work. Certainly some teacher educators do recognise that neither the accomplished performer nor the academic musician are satisfactory models for the school music teacher since he or she needs to be an 'all rounder' with a range of musical competencies and a broad understanding of educational issues[22].

According to a survey conducted by HMI, a sizeable proportion of

---

21. See Chapter VI, section (d)

22. See, for example, Leeds University Institute of Education, The Objectives of Teacher Training. Slough: N.F.E.R., 1973

young teachers are of the opinion that too much time in training is devoted to 'education studies' and not enough to teaching practice, teaching methods and opportunities for observation[23]. Whilst much of the criticism refers to what students and teachers often regard as the remoteness of educational theory there is also criticism of 'methods' courses which it is claimed are frequently unrelated to 'classroom practicalities'. In many ways this is inevitable since principles and methods courses can only deal in generalities. What characterises the 'practicalities' is the particularity of the classroom. It could be argued that the theory-to-practice view of education continues to dominate professional training and within the present system it is difficult to see how it could be otherwise.

I would want to suggest that teaching is a complex craft which is learned essentially by working with an expert 'on the job' rather in the manner of the craft apprentice. This would seem to be particularly important in the case of music teachers. The fact that some see curriculum development in terms of advice from 'experts' (i.e. innovators and theorists) may be due, in part, to a form of training which has not enabled them to develop those creative skills and sense of autonomy which they need in the course of their professional work.

From time to time during this study I have referred to the notion of The Practical. The methods of the practical arts are deliberative and are concerned with choice and action which are neither theory bound nor ideologically restricted. They are eclectic methods which whilst drawing on theory are open to change according to particular circumstances and are aimed at arriving at the 'best'

---

23. Department of Education and Science. The New Teacher in School. London: H.M.S.O., 1982. p. 39

solutions as opposed to correct ones. It could be said, therefore, that deliberation is in itself a form of creative behaviour. The creative music teacher is the musician who is able to adapt, modify and develop established practices and innovatory proposals in a given context and is the type of teacher who is in a position to make a significant contribution to curriculum development. If there is such a thing as a curriculum expert in music education he or she will surely be a music teacher.

SUMMARY OF PART FOUR

In this part of the thesis attention has been focussed on three areas of the curriculum - content, teaching and organisation - which, it is suggested are in need of some sort of critical analysis and systematic examination. These areas have been considered against the background of views on music and music education although no attempt has been made to evolve a 'theory' of the music curriculum. The approach adopted has been 'reflective' rather than prescriptive and represents a way of thinking about music education which could provide a basis for practice. This sort of exercise may be seen as a contribution to curriculum development but I have always stressed the view that it is teachers themselves who are responsible for operating and developing curricula and this point has been further considered in the last two chapters.

It has been regarded as appropriate to discuss the content of the curriculum in terms of activities as well as subject matter or materials. I have argued in favour of programmes of music education which are based on pupils direct experiences of music to be attained through certain sorts of activities. Although this principle has been stated by a number of writers I have attempted to show that the idea of the balanced programme consisting of performance, creative and listening activities should not be accepted too readily since it raises a number of issues which require further consideration. It has been suggested that there are good reasons for introducing children to a wide variety of musical genres with programmes being directed towards helping children to understand 'how music goes' rather than trying to make them 'connoisseurs' of high art.

There is a strange and persistent view, held even by some music educators, that music can be taught by almost any teacher providing

he or she has some interest in, or enthusiasm for, the subject. This has been strongly rejected and emphasis placed on the importance of the teacher as a musician who has the necessary skills, understanding of the discipline and a certain attitude towards music. A consideration of 'objectives', 'processes' and 'sequence' with reference to music teaching helps to clarify a number of issues of current interest which are frequently confused and misunderstood and provides a good example of how more general educational thinking can usefully be applied to a specific area of the curriculum.

Questions about content and teaching also need to be related to organisational factors which frequently determine what is possible in a programme of music education. There is a great deal of discussion about the conflict that arises as a result of the teachers' commitment to both class music and the so-called extra-curricula activities. Some observers have argued that many teachers concentrate on the latter to the detriment of the former. I have tried to show the musical and educational significance of extra-curricular work in schools and have suggested that the problems of organisation are much more complicated than many curriculum theorists imagine them to be. Organisational factors serve to underline the importance of teachers as developers.

Turning to the process of curriculum development I have argued a case for strategies aimed at helping teachers to relate theory and practice in a meaningful way. A number of development initiatives in music education have tended to be 'theory orientated'. I have proposed that curriculum development may best be seen as a practical enterprise, rather than the production of statements and documents, and have outlined some suggestions as to how this could

be made good in practice with particular reference to a local development project.

Finally, emphasis has been placed on the importance of the individual teacher as somebody who is a particular 'type' of musician and is able to approach the demands of school music teaching in a certain way. This is the 'creative teacher' who is required to have a range of generalist competencies and a particular attitude to music making in the school setting.

SUMMARY AND CONCLUSIONS OF THESIS

For some years an increasing number of educators have emphasised the importance of creativity in music education. 'Creative music making' which embodies the idea of children experiencing music as 'composers' rather than 'performers' or 'listeners' has become an established part of many school programmes and several influential innovators have outlined a range of interesting proposals for classroom activities which would enable children to experience music in this way. Although this is by no means a new approach to music teaching the more recent innovations have been widely disseminated and it is almost impossible to talk about music education without touching on the question of creativity at some stage. However, although creativity is a term of approval it has also become problematic and the subject of debate and disagreement. I have suggested that there are at least three reasons to account for this. (Chapter I)

First, many teachers find creative activities often difficult to organise and complain that these activities require resources that are sometimes not available in schools. Furthermore, there often seems to be a gap between what innovators propose and what actually happens in the classroom. Secondly, the meaning of creativity itself is not very clear since the word is used in several different and seemingly unconnected ways. Thirdly, a number of curriculum writers who support the development of creativity as an educational aim and advocate creative music making are not only interested in a style of music teaching but are concerned with attempts to radically reform music curricula. Consequently, their proposals for practice are linked to a fundamental questioning of the purposes and nature of musical studies in a system of education. It is well known that there is a need for reform in music education, but whereas at one time this was seen in terms of devising better

and more attractive methods of teaching, a newer and popular theme in the writings of many reformers is that improvements depend on the development of 'new thinking' about music as a curriculum subject. This is sometimes expressed as a demand for a 'new rationale' for music in schools.

I have referred to these different 'problems' associated with creativity as those of 'practice', 'meaning' and 'context' and this study has been essentially a critical response to the third problem although it has also involved a consideration of the other two since all three are closely linked. Because one cannot avoid the word creativity in discussions on music education it has been necessary to attempt to clarify its different meanings so that when it arises it is possible to examine what is being said and what claims are being made. The problem of practice is symptomatic of the problematic relationship between educational theory and educational practice which manifests itself in various ways and has had a direct bearing on the approach to the thinking which underpins the thesis as a whole.

The idea of a 'new rationale' suggests some sort of theory of music education which would act as a guide to, or prescription for, practice. In Chapter II I have attempted to show that this view of theory has serious limitations since it fails to take into account the complexity of practice and the unique features of all teaching and learning episodes. Consequently, I conclude that whilst it is important to relate music education to development in general educational thinking, a more convincing rationale for music as a curriculum subject is only likely to promote curriculum development provided it is recognised that general theoretical principles can provide a basis but not a formula for action. What

is of importance is that theoretical perspectives provide a means for teachers to critically reflect on their practice. It is teachers (not theories or rationales) who actually develop curricula although, of course, all teaching is based on certain theoretical assumptions which need constant examination and modification in the light of changing circumstances.

In Part Two I have considered the justification of music in the school curriculum.(Chapter III) This is a subject which has been frequently discussed because it is often felt that at a time of economic depression, music and the arts are in jeopardy because they make little contribution to vocational preparation which seems to be an increasingly emphasised educational aim. Although this may well be so I know of no evidence to show that administrators are likely to take notice of educational arguments which support arts education however elegant these arguments may be. The significance of justifications of school subjects from the point of view of curriculum development is that they arise out of a wider view of education which in turn leads to a conception of what education in those subjects would involve. I have examined three different types of justificatory arguments and tried to indicate how they might determine music education. The examination reveals certain controversial and sometimes untenable positions. Because some music and arts educators have not always sufficiently developed their 'theories' certain ideas and popular slogans do not always stand up to scrutiny and analysis. Different justifications suggest alternative aims (Chapter IV) and this has become an area which is in need of a great deal of clarification. I have argued that it is unacceptable to think of the aims of music education as being concerned with the development of qualities of mind such as 'imagination' or 'sensitivity' since it only makes sense to talk

about these 'excellencies' with reference to some particular area of knowledge or human endeavour. My own view is that music education may be seen as an enterprise designed to develop in pupils some form of musical understanding. This, in turn, depends on a more detailed characterisation of music and musical processes.

Consequently, I have devoted Part Three to an exploration of music and musical activity from philosophical, psychological and sociological perspectives. These three chapters form an important part of the background thinking which informs my later reflections on curriculum matters. I have chosen to adopt this interdisciplinary approach because of the different sorts of issues which inevitably arise. There has sometimes been a tendency to base curriculum thinking on single issues such as theories of musical ability or sociological investigations into the significance of popular culture. Such policies are likely to lead to very narrow views of music education and often shed little light on the complex nature of music teaching in schools.

In Chapter V, after having critically reviewed some of the literature relating to language, meaning and emotion in music I have attempted to offer an account of music as a type of knowledge with an emphasis on the principle of the 'meaning is the use'. On this view, music is seen as being meaningful through an adherence to its 'procedures' with musical understanding therefore arising from direct musical experiences - performing, creating and listening - rather than through the acquisition of skills or propositional knowledge. In considering the psychology of music (Chapter VI) the approach adopted has been that advocated by Seashore, namely, of 'psychologising' about music. Three main areas - musical ability, instruction and creativity - have been investigated. Musical ability has been the subject of much interest amongst musicians,

psychologists and educationists and whilst offering some explanation of musicianship has often featured too prominently in influencing educational decisions. I have tried to show the inadvisability of placing too much faith in this sort of psychological evidence because musicianship is surely more than the aural acuity measured by tests. Theories of instruction raise issues not only about motivation and learning processes in music but also further points regarding the nature and structure of subject matter. Perhaps rather surprisingly creativity theorists have paid relatively little attention to musical activities. One of the most interesting results of applying psychological theories of creativity to musical processes is the possibility of characterising musical 'thinking' and intelligence. Another is the realisation of the fact that the educational significance of creativity might well be more in terms of teacher, rather than pupil, behaviour. The sociological perspectives of Chapter VII include a consideration of the social organisation of musical activities and the views of writers who question many of the assumptions traditionally held by musicians and aestheticians. I regard these perspectives as being of considerable significance for music educators although I have argued that many of the points raised also require critical treatment. The challenging of the post-Renaissance European tradition as representing the paradigm of musical development and achievement leads one to realise that there are alternative dimensions of musical experience and different, although equally valid, approaches to music as an art form. However, extreme positions such as those which emphasise musical meaning as being an 'encodement' of particular social realities are often obscure and highly speculative. In a sense they make music inaccessible.

Part Four represents an attempt to draw together the ideas explored

in the preceding chapters and relate them to the design, operation and development of the curriculum. I have focussed on curriculum content, aspects of teaching and organisational factors (Chapters VIII, IX, X) since these are of importance in any study of the music curriculum. Whilst it is necessary to develop an increased understanding of these closely related areas as a basis for more effective practice, it is argued that curriculum improvements also depend on teachers themselves being able to link theoretical perspectives to practical situations. I have suggested that this has not always been fully appreciated in the case of some national and local initiatives and I have pointed to the importance of devising strategies that might help in the management of curriculum development processes. (Chapter XI) Curriculum development, thus conceived, becomes a practical enterprise rather than a theoretical framework, rationale or curriculum guidelines although these may be seen as having a contributory and complementary function. By themselves, however, I think they will have limited practical value. It also needs to be recognised that developments in music education are likely to be rather slower than some music and arts educators seem to suggest. The 'revolutionary' ideals of certain writers are far removed from the reality of schools.

I have also emphasised the idea of the 'creative teacher' as one who has particular musical competencies and a certain sort of approach to music and the practice of music teaching. (Chapter XII) It may be that in some ways present patterns of teacher training reinforce the theory-to-practice view of education which, in turn, leads to a conception of curriculum development as being something which is carried out by 'experts' rather than teachers. Ultimately, however, curriculum experts must be teachers.

My thesis has been that creativity in music education is a controversial subject because of its direct connection with the curriculum reform and development movement. Indeed, perhaps the most interesting thing about a consideration of creativity is the number of issues it inevitably raises. I have endeavoured to show something of the complexity of these issues and deal with them in a critical manner.

BIBLIOGRAPHY

Aspin, D. 'Utility is Not Enough: The Arts in the School Curriculum' in White, J.P. et al., No Minister: A Critique of the D.E.S. Paper, The School Curriculum. Bedford Way Papers No. 4. University of London Institute of Education, 1981

Banks, O. The Sociology of Education. 2nd ed. London: Batsford, 1971

Bennett, S. 'The Process of Musical Creation', Journal of Research in Music Education. Vol. 24., No. 1., Spring, 1976

Bentley, A. Musical Ability in Children and its Measurement. London: Harrap, 1966

Ben-Tovim, A. Children and Music. London: A.C. Black, 1979

Berlyne, D.E. Studies in the New Experimental Aesthetics. Washington D.C: Hemisphere Publishing Corp., 1974

Bessom, M. (et al) Teaching Music in Today's Secondary Schools. 2nd ed., New York: Holt, Rinehart and Winston, 1980

Booth Davies, J. The Psychology of Music. London: Hutchinson, 1978

Brace, G. Music and the Secondary School Timetable. University of Exeter, 1970

Brace, G. Something to Play. Cambridge: Cambridge University Press, 1970

Bruner, J. The Process of Education. New York: Vintage Books, 1963 (first published 1960)

Bruner, J. Towards a Theory of Instruction. New York: Norton, 1966

Bryan, J. (ed) Process or Product: The Evaluation of Artistic Achievement. York: Schools Council Project, Music in the Secondary Curriculum, Course Paper 1, 1976

Buck, P. Psychology for Musicians. London: O.U.P., 1944

Burnett, M. (ed) — Music Education Review, Vol. 1. London: Chappell, 1977

Burnett, M. (ed) — 'In defence of Pop' in Burnett, M. (ed) Music Education Review, Vol. 1. London: Chappell, 1977

Burnett, M. and Lawrence, I. (eds) — Music Education Review, Vol. 2. Slough: N.F.E.R., 1979

Calouste Gulbenkian Foundation — Training Musicians. London: Gulbenkian Foundation, 1978

Calouste Gulbenkian Foundation — The Arts in Schools. London: Gulbenkian Foundation, 1982

Canon, C. — 'Some Variations on the Teacher's Role' in Musgrave, P.W. (ed) Sociology, History and Education. London: Methuen, 1970

Central Advisory Council for Education — Half Our Future. London: H.M.S.O., 1963

Committee of Inquiry into the Teaching of Mathematics in Schools — Mathematics Counts. London: H.M.S.O., 1982

Cooke, D. — The Language of Music. London: O.U.P., 1959

De Cecco, J.P. — The Psychology of Learning and Instruction. Englewood Cliffs, N.J: Prentice Hall, 1968

Dennis, B. — Experimental Music in Schools. London: O.U.P., 1970

Department of Education and Science — Secondary School Design, Drama and Music. Building Bulletin 30. London: H.M.S.O., 1966

Department of Education and Science — The School Curriculum. London: H.M.S.O., 1981

Department of Education and Science — Music 5-13. H.M.I. Discussion Document. London, 1982

Department of Education and Science — The New Teacher in School. London: H.M.S.O., 1982

Department of Education and Science — Teaching in Schools: The Content of Initial Training. H.M.I. Discussion Document. London: H.M.S.O., 1983

Dewey, J. — Democracy and Education. New York: Macmillan, 1916

Dewey, J. — Art as Experience. New York: Capricorn Books, 1958. (first published 1934)

Doley, M. (et al) — Music in the Curriculum. Preston: Lancashire Education Committee, 1978

Eisner, E. — 'Educational Objectives: Help or Hindrance?' The School Review, Vol. 75., No. 3, Autumn, 1967

Eisner, E. — 'Instructional and expressive educational objectives: their formulation and use in curriculum' in Popham, W.J. (ed) Instructional Objectives. A.E.R.A. Monograph, No. 3., Chicago: Rand McNally, 1969

Elliot, R. — 'Versions of Creativity'. Proceedings of the Philosophy of Education Society of G.B. Vol. 5., No. 2. July, 1971

Elliott, J. and Adelman, C. — 'Reflecting where the action is: the design of the Ford Teaching Project'. Education for Teaching. No. 92. Autumn, 1973

Fiske, R. and Dobbs, J.P.R. — The Oxford School Music Books. London: O.U.P., 1956

Franklin, E. — Music Education: Psychology and Method. London: Harrap, 1972

Gagné, R. — The Conditions of Learning. 3rd ed. New York: Holt, Reinhart and Winston, 1977

Galton, M. (ed) — Curriculum Change. The Lessons of a Decade. Leicester: Leicester University Press, 1980

Gamble, T. — 'Creative Music at Manland'. Music Teacher. Vol. 55, No. 12., December, 1976

Gorbutt, D. — 'The New Sociology'. Education for Teaching. No. 89, Autumn, 1972

Gordon, E. — The Psychology of Music Teaching. Englewood Cliffs, N.J: Prentice Hall, 1971

Gribble, J. — Introduction to the Philosophy of Education. Boston: Allyn and Bacon, 1969

Grierson, D. 'An investigation into some factors affecting the attitudes of a group of thirteen year-old children towards school music'. Unpublished MA dissertation, University of London Institute of Education, 1980

Guilford, J.P. 'Three Faces of Intellect' in Wiseman, S. (ed) Intelligence and Ability. Harmondsworth: Penguin, 1967

Guilford, J.P. 'Creativity: A Quarter Century of Progress in Taylor, I. and Getzels, J. (eds) Perspectives in Creativity. Chicago: Aldine, 1975

Hamlyn, D.W. 'Objectivity' in Dearden, R.F., Hirst, P.H. and Peters, R.S. (eds) Education and the Development of Reason. London: Routledge, 1972

Hanslick, E. The Beautiful in Music. trans. Gustav Cohen. New York: Bobbs Merril, 1957 (first published 1854)

Hilgard, E.R. and Bower, G.H. Theories of Learning. 3rd ed. New York: Appleton-Century-Crofts, 1966

Hindemith, P. Elementary Training for Musicians. London: Schott, 1946

Hindemith, P. A Composers World. Havard: Havard University Press, 1952

Hirst, P. 'Philosophy and Educational Theory'. British Journal of Educational Studies. Vol. XII, No. 1, November, 1963

Hirst, P. 'Liberal Education and the Nature of Knowledge' in Archambault, R. (ed) Philosophical Analysis and Education. London: Routledge, 1965

Hirst, P. Knowledge and the Curriculum. London: Routledge, 1974

Hirst, P. 'The Curriculum and its Objectives - a defence of piecemeal rational planning' in The Doris Lee Lectures, University of London Institute of Education, 1975

Hirst, P. 'The Logic of Curriculum Development' in Galton, M. (ed) Curriculum Change. The Lessons of a Decade. Leicester: Leicester University Press, 1980

Hoggart, R. — Speaking to Each Other, Vol. 1. Harmondsworth: Penguin, 1973

Hoggart, R. — 'The Divisive Society'. Observer, 21 February, 1982

Howard, P. — The Operas of Benjamin Britten. London: Barrie and Roukliffe, 1962

Hughes, R. — Haydn. The Master Musician Series. London: Dent, 1962

Incorporated Society of Musicians — An Outline of Musical Education. London: Curwen, 1947

Inner London Education Authority — Music Guidelines. I.L.E.A. Publications Dept., 1980

Johnson, W. — 'Music in the Secondary Modern School' in Rainbow, B. (ed) Music Teachers Handbook. London: Novello, 1968

Jones, B. — 'Is Music a Language?' British Journal of Aesthetics, Vol. 10., No. 2. April, 1970

Keddie, N. (ed) — Tinker, Tailor - The Myth of Cultural Deprivation. Harmondsworth: Penguin, 1973

Keller, H. — 'Wolfgang Amadeus Mozart' in Simpson, R. (ed) The Symphony, Vol. I. Harmondsworth: Pelican, 1966

Kendell, I. — Time for Music. Teachers Support Book. Leeds: Arnold, 1976

Kendell, I. — 'If you can teach reading you can teach music'. Schools Council Dialogue, No. 22, Spring, 1976

Khan, N. — The Arts Britain Ignores. London: Community Relations Commission, 1976

Kodaly, Z. — 'Childrens Choirs' in Borris, F. (ed) The Selected Writings of Zoltan Kodaly. London: Boosey and Hawkes, 1974

Köestler, A. — The Act of Creation. London: Hutchinson, 1964

Langer, S. — Philosophy in a New Key. 3rd ed. Cambridge Mass: Havard University Press, 1957

Lawton, D. — Social Class, Language and Education. London: Routledge, 1968

Lawton, D. — Social Change, Educational Theory and Curriculum Planning. London: University of London Press, 1973

Lawton, D. — Class, Culture and the Curriculum. London: Routledge, 1975

Lawton, D. — The End of the Secret Garden. A Study in the Politics of the Curriculum. London: University of London Institute of Education, 1979

Lawrence, I. — Composers and the Nature of Education. London: Scolar Press, 1978

Leeds University Institute of Education — The Objectives of Teacher Training. Slough: N.F.E.R., 1973

London Borough of Harrow — Music in Harrow Schools. Report No. 3. Summer, 1980

Mackerness, E.D. — A Social History [illegible]sic. London: Routledge, 1964

Manhattenville Music Curriculum Program — MMCP Synthesis. New York: Media Materials Inc., 1970

Mawby, W.E. — 'Wastage from instrumental classes in schools'. Psychology of Music. Vol. 1. No. 1., January, 1973

Meyer, L. — Emotion and Meaning in Music. Chicago: University of Chicago Press, 1956

Moore, J. Northrop (ed) — Music and Friends. Letters to Sir Adrian Boult. London: Hamish Hamilton, 1977

Moore, T. — Educational Theory: An Introduction. London: Routledge, 1974

Murphy, W. — 'Creative Music Making in the Primary School' in Rainbow, B. (ed) Music Teachers Handbook. London: Novello, 1968

Mursell, J. — The Psychology of Music. New York: Norton, 1937

Nixon, J. (ed) — A Teachers Guide to Action Research. London: Grant McIntyre, 1981

O'Connor, D.J. — An Introduction to the Philosophy of Education. London: Routledge, 1957

Odam, G. — 'Music in the Junior School' in Burnett, M. and Lawrence, I. Music Education Review. Vol. 2. Slough: N.F.E.R., 1979

Paynter, J. — Hear and Now. London: Universal, 1972

Paynter, J. — News Sheet One. York: Schools Council Project, Music in the Secondary Curriculum, Spring, 1974

Paynter, J. — 'The Role of Creativity in the School Music Curriculum' in Burnett, M. (ed) Music Education Review. Vol. 1. London: Chappell, 1977

Paynter, J. — A Place for Music in the Curriculum. York: Schools Council Project, Music in the Secondary Curriculum. Working Paper 7, 1978

Paynter, J. — Music in the Secondary Curriculum. Cambridge: Cambridge University Press, 1982

Paynter, J. and Aston, P. — Sound and Silence. Cambridge: Cambridge University Press, 1970

Peters, R.S. — Ethics and Education. London: Allen and Unwin, 1966

Peters, R.S. — 'Education and the educated man' in Dearden, R.F., Hirst, P.H. and Peters, R.S. (eds) Education and the Development of Reason. London: Routledge, 1972

Peters, R. — 'Farewell to aims?' London Educational Review. Vol. 2., No. 3. Autumn, 1973

Plummeridge, C. and Taylor, D. — 'Kodaly in Action'. Times Educational Supplement. 28 November, 1980

Plummeridge, C. (et al) — Issues in Music Education. Bedford Way Papers No. 3. London: University of London Institute of Education, 1981

Popper, K.R. — The Open Society and its Enemies, Vol. 1. 5th ed. London: Routledge, 1966

Preston, G.H.H. — The Search for Purpose in Music Education. Royal County of Berkshire, 1979

Pring, R. 'Objectives and innovation: the irrelevance of theory'. London Educational Review. Vol. 2. No. 3., Autumn, 1973

Pring, R. 'The Language of Curriculum Analysis' in The Doris Lee Lectures. London: University of London Institute of Education, 1975

Rainbow, B. 'The Historical and Philosophical Background to School Music Teaching' in Rainbow, B. (ed) Music Teachers Handbook. London: Novello, 1968

Reid, L.A. 'The Ninth Annual Foundation Lecture delivered at Bretton Hall, Wakefield, July, 1959'. Yorkshire: West Riding County Council, 1959

Reid, L.A. Meaning in the Arts. London: Allen and Unwin, 1969

Reid, L.A. 'Literature and the Fine Arts as a unique form of knowledge'. Cambridge Journal of Education. Vol. 4, No. 3. Michaelmas, 1974

Reid, L.A. 'The Intrinsic Value of the Arts in the Education of Children'. National Society for Arts Education. Vol. III. No. 2. June, 1980

Reimer, B. A Philosophy of Music Education. Englewood Cliffs, N.J: Prentice Hall, 1970

Ross, M. Arts and the Adolescent. Schools Council Working Paper 54. London: Evans, 1975

Ross, M. The Creative Arts. London: Heinemann, 1978

Routh, F. Contemporary Music - An Introduction. London: English University Press, 1968

Sadie, S. (ed) The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980

Salaman, W. Class in Concert. London: Middle Eight Music, 1977

Schafer, R. Murray The Composer in the Classroom. Ontario: BMI Canada, 1965

Schafer, R. Murray The Rhinoceros in the Classroom. Canada: Universal, 1975

Schools Council Music and the Young School Leaver. Working Paper 35. London: Evans, 1971

Schools Council — Creative Music and the Young School Leaver. The Northwest Regional Development Project. London: Blackie, 1974

Schools Council — The Project and Teacher Training. York: Schools Council Project, Music in the Secondary Curriculum, Course Paper 2, 1977

Schools Council — The Practical Curriculum. Working Paper 70. London: Methuen, 1981

Schools Council — 'National Criteria for a Single System of Examination at 16+'. Report from Music Committee's 16+ Sub-Committee, July, 1981

Schulman, L. — 'Psychological Controversies in the Teaching of Science and Mathematics' in Clarizio, H.F., Craig, R.C. and Mehrens, W.A. (eds) Contemporary Issues in Educational Psychology. Boston: Allyn and Bacon, 1970

Schwab, J. — 'The Practical: a language for curriculum' in Orloskey, D. and Smith, O. Curriculum Development: Issues and Insights. Chicago: Rand McNally, 1978

Scottish Education Department — Music in Schools. Curriculum Paper, No. 16. Edinburgh: H.M.S.O., 1978

Seashore, C. — Seashores Measures of Musical Talents Manual. Columbia Phonograph Co., 1919

Seashore, C. — Psychology of Music. New York: Dover Publications, 1967 (first published 1938)

Self, G. — New Sounds in Class. London: Universal, 1967

Shepherd, J. (et al) — Whose Music? A Sociology of Musical Languages. London: Latimer, 1977

Shipman, M.D. — Inside a Curriculum Project. London: Methuen, 1974

Shuter, R. — The Psychology of Musical Ability. London: Methuen, 1968

Simpson, K. — 'The Teachers Task: Aims' in Rainbow, B. (ed) Music Teachers Handbook. London: Novello, 1968

Simpson, K. — 'The Aniquity of Modern Educational Ideas' in Simpson, K. (ed) Some Great Music Educators. London: Novello, 1966

Small, C. — Music-Society-Education. London: John Calder, 1977

Smith, A.C. — 'The Aesthetics of John Dewey and Aesthetic Education' in Smith, R. (ed) Aesthetics and Problems of Education. Urbana: University of Illinois Press, 1971

Stenhouse, L. — 'Some limitations of the use of objectives in curriculum research and planning'. Paedagogica Europaea, Vol. VI, 1970/71

Stenhouse, L. — An Introduction to Curriculum Research and Development. London: Heinemann, 1976

Stravinsky, I. — Chronicles of My Life. New York: Norton, 1936

Swanwick, K. — 'Belief and Action in Music Education' in Burnett, M. (ed) Music Education Review, Vol. 1. London: Chappell, 1977

Swanwick, K. — A Basis for Music Education. Slough: N.F.E.R., 1979

Taylor, D. — Music Now. Milton Keynes: Open University Press, 1979

Taylor, D. — 'Towards a Theory of Music Instruction' in Plummeridge, C. (et al) Issues in Music Education. Bedford Way Papers, No. 3. London: University of London Institute of Education, 1981

Thackray, R. — Creative Music in Education. London: Novello, 1965

Tyler, R. — Basic Principles of Curriculum and Instruction. Chicago: University of Chicago Press, 1949

Vernon, P.E. (ed) — Creativity. Harmondsworth: Penguin, 1970

Vulliamy, G. — 'Music and the Mass Culture Debate' in Shepherd, J. (et al) Whose Music? A Sociology of Musical Languages. London: Latimer, 1977

Vulliamy, G. — 'Music as a Case Study in the New Sociology of Education' in Shepherd, J. (et al) Whose Music? A Sociology of Musical Languages. London: Latimer, 1977

Vulliamy, G. and Lee, E. — Pop Music in Schools. Cambridge: Cambridge University Press, 1976

Warburton, A. — Melody Writing and Analysis. London: Longman, 1952

Warnock, M. — 'Art for Arts Sake?' Times Educational Supplement. 4 August, 1978

White, J.P. — 'Creativity and education: a philosophical analysis'. British Journal of Educational Studies. Vol. 16. No. 2. June, 1968

White, J.P. — Towards a Compulsory Curriculum. London: Routledge, 1973

Willcocks, D. and Rutter, J. — Carols for Choirs 2. London: O.U.P., 1970

Wilson, P. — 'In defence of Bingo'. British Journal of Educational Studies. Vol. 15. No. 1. February, 1967

Wing, H. — 'Tests of Music Ability and Achievement' British Journal of Psychology. Monograph Supplement, No. 27., 1948

Witkin, R.W. — The Intelligence of Feeling. London: Heinemann, 1974

Yorke Trotter, T.H. and Chapple, S. — The Yorke Trotter Principles of Musicianship. London: Bosworth, 1933

Young, M. (ed) — Knowledge and Control. London: Collier Macmillan, 1971

APPENDIX I

Conversation with a teacher in a comprehensive school

One of the 'problems' of creative music making is that of organisation. Although this is recognised by innovators to a certain extent one feels that the reality of the problem is often not fully appreciated. The following extract is from a recorded conversation with a teacher who is an accomplished musician and an experienced practitioner.

C.P.: You have done a lot of this creative work, using avant garde and experimental techniques ..... How do you really see the value of it ... in a system of music education?

T: well .... the biggest thing that seems to have come out of it is motivation. As I've gone on I have become more convinced that the pupils seem to be highly motivated by the work .... and I think motivation is one of the really big problems .... in secondary education anyway. So I feel more and more convinced that its the way we should go ... but the thing that really does worry me is the problem of organisation and I don't really see us being able to implement this sort of work as effectively as we should until there is a major difference in the way that music is regarded in general in schools from the organisational point of view.

C.P. Do you mean facilities .... extra rooms .... or timetabling?

T. Well in every way because at the present moment I'm really fighting now to get for example, two-thirds classes put on the timetable for next year. I really do find I can't help pupils to work out their ideas sufficiently if I have too many at a time. Now maybe this is just because I haven't developed my organisational ideas well enough but it just doesn't seem that I can do it. I can't quite see my way clear to doing this as I would like to. I think I, you know, dwell too much on the surface of things and I can't develop things ..... I can't really develop their musical ideas to the extent that I should do. So, I'm certainly fighting for this..... but you see if I think about things like domestic science for instance or even needle work I

find its automatically accepted that they will have two-thirds classes because its a practical subject and they cannot be expected to teach large groups. So I really feel that this is something that if musicians as a whole think its worthwhile to have this sort of work on the time-table I think its something we have really got to have a voice .... to speak about and to fight for.

APPENDIX II

This four-year programme has been designed for the present writers own use in a Middle School. It is based on the ideas and principles discussed in Chapters VIII and IX.

1st Year

ACTIVITIES			RELATED SKILLS	RELATED INFORMATION	RELATED MATERIALS
Attending to principles of procedure pupils will be:-					
PERFORMING:-	CREATING:-	LISTENING TO:-	Pupils should be able to:-	Pupils should be able to:-	
Simple unison songs with and without accompaniments played by teacher on various instruments.	Two and three note melodies, sung and played on pitch percussion instruments. Simple second pattern using voices and instruments.	Short melodic pieces on different instruments	Sing d r m d' patterns from handsigns and symbols. Clap-back four bar phrases of crotchet and quaver patterns. Sing simple vocal exercises. Interpret Hold and use beaters. Identify the sound of violin, clarinet, trumpet	Understand and use terms e.g. hand-signs, rhythm, pitch, sol-fa. Name instruments Recognise pictures of instruments	Eyes and Ears (Dobbs, Fiske, Lane) Pentatonic Song Book I (Brocklehurst) New Curwen Method I (Curwen Institute) Hear and Now (Paynter) Atarah's Bandkit I. (Ben-Tovim) Oxford School Music Books I and II (Fiske & Dobbs)

2nd Year

ACTIVITIES			RELATED SKILLS	RELATED INFORMATION	RELATED MATERIALS
Attending to principles of procedure pupils will be:-					
PERFORMING:-	CREATING:-	LISTENING TO:-	Pupils should be able to:-	Pupils should be able to:-	
Unison songs with simple ostinato patterns played by pupils. Rounds and elementary two part songs. Rhythm compositions using known patterns. Sound patterns in an avant garde style.	Ostinato patterns for known songs. Longer questions and answers using a variety of instruments. Four bar melodies based on pentatonic scale. Sound patterns using contrasting timbres e.g. metal and wood	Pieces illustrating orchestral and instrumental colour. Pieces based on well known tunes	Demonstrate increasing control of classroom instruments and voice. Sing d r m s l patterns and melodies from symbols and simplified standard notation Interpret rhythm patterns using crotchet, quavers. minims and appropriate rests	Name and group Instruments. Explain and use terms e.g. Orchestra Band Theme	Something to Sing (Book I) (Brace) Singing for Pleasure (Holst) 333 Elementary Exercises (Kodaly) First Round Book (Simpson) Bicinia Hungaria (Kodaly) New Curwen Method I (Curwen Institute) Oxford School Music Books II and III (Piske and Dobbs) Hear and Now (Paynter) New Sounds in Class (Self)

3rd Year

ACTIVITIES			RELATED SKILLS	RELATED INFORMATION	RELATED MATERIALS
Attending to principles of procedure pupils will be:-					
PERFORMING:-	CREATING:-	LISTENING TO:-	Pupils should be able to:-	Pupils should be able to:-	
Rounds and Canons Short Cantatas Suitable classical, traditional and pop songs. (Unison and two-part) As a class orchestra	Simple melodies in a major key. Primary triads to a given melody. Melodies to fit words. Sound patterns with poetry	Pieces based on National dance forms. Examples of Theme and Variations	Sing simple melodies from staff notation. Use patterns:- ♩, ♫, ♬, 𝅗𝅥, 𝅝 in various combinations Identify repetition, development and contrast in compositions	Explain principles of theme and variation form. Name different dance forms e.g. Polka, Trepak, Tarantella	Something to Sing I and II (Brace) Pied Piper of Hamlin (Bryan) Pop Workbook I (Attwood) New Curwen Method II (Curwen Institute) Listening to Music (Eele) Experimental Music in Schools (Dennis) New Sounds in Class (Self) Sound and Silence (Paynter and Aston) Class in Concert (Salaman)

4th Year

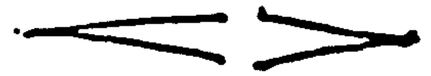
ACTIVITIES			RELATED SKILLS	RELATED INFORMATION	RELATED MATERIALS
Attending to principles of procedure pupils will be:-					
PERFORMING:-	CREATING:-	LISTENING TO:-	Pupils should be le to:-	Pupils should be able to:-	
Pop Cantatas More advanced Unison and two-part songs Pieces for class orchestras in different styles e.g. European Indian African Chinese	Melodies with chordal accompaniment Pieces based on irregular rhythm patterns Sound patterns and collages with defined structure Pieces based on non-musical ideas e.g. Triangles, Space, Long and Short, Silence	Examples of Sonata Form Music from non-European Cultures Contemporary works by composers such as Ligeti, Penderecki, Stockhausen	Identify perfect and imperfect cadences. Interpret patterns in $\frac{6}{8}$ time: ♩ ♪ ♩ ♩ ♩. ♩. Notate simple melodies from dictation. Sing longer phrases from memory. Use instruments such as ormnichord and casiotone	Explain terms such as symphony and sonata at an elementary level. Name relevant composers and works.	Jonah Man Jazz (Hurd) Joseph and the Amazing Technicolour Dreamcoat (Lloyd Webber) Friday Afternoons (Britten) Score Reading (Fiske) All Kinds of Music (Paynter) New Curwen Method II (Curwen Institute) Something to Play (Brace) African and Afro-American Materials (Standifer and Reeder)

APPENDIX III

The Music Elective Programme for Secondary Schools in Singapore

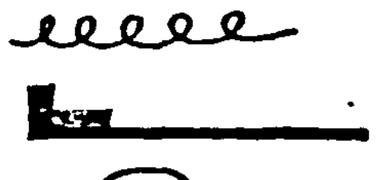
This programme was designed by the present writer and Keith Swanwick following a request from the Singapore Ministry of Education. Keith Swanwick has kindly given permission for it to be included in this thesis.

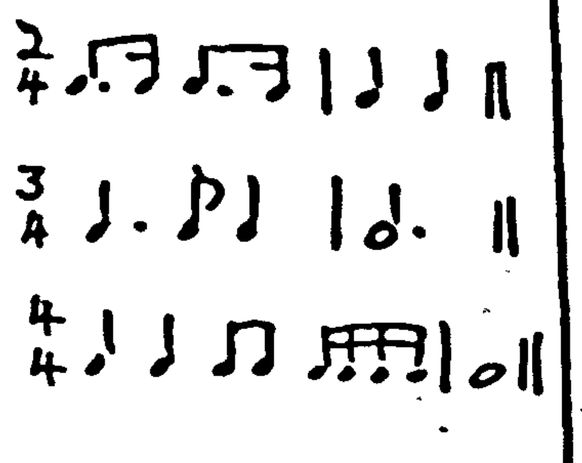
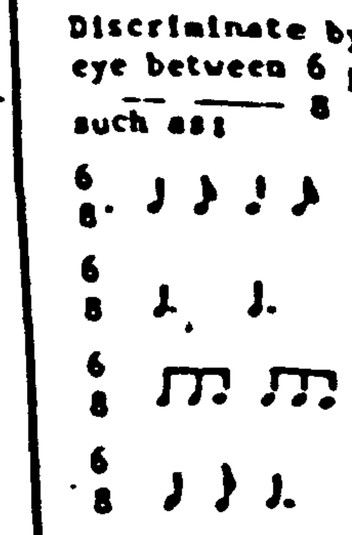
OBJECTIVES – The pupils should be able to :

UNDERSTANDING (Structure and Character of Music)	SKILLS (Aural, Manipulative, Notational)	INFORMATION (Technical Vocabulary / Historical and Social background)	RELATED MATERIALS * Note: These are just some instances of music and other materials.
Identify and make different phrase shapes in sound. eg.  eg. 	Notate phrase shapes (a) Graphically eg.  (b) Recognise shapes in staff notation using first five notes of the major scales of C, G, F in stepwise movement.	Identify phrase signs. Name relevant scales Use appropriate Vocabulary – forte, piano, crescendo, diminuendo. phrase, &c Recognise signs : 	Simple folk, national and popular songs. Approach To Music * Oxford School Music Books * Something To Sing * 36 Best Loved Songs of Malaysia and Singapore. 中国民族乐器
Recognise contrasting and repeated phrases in a melody.	Identify the number of phrases in a short melody.	Use the terms 'binary' and 'ternary' for particular phrase structures.	
Recognise and describe the expressive character of different pulse speeds.	Identify and clap or tap 2, 3 and 4 metres at different speeds using pulse values only. Control slow and fast pulses in clapping. (i.e. keeping steady)	Say what is meant by pulse, accent, bar, time signature.	

UNDERSTANDING	SKILLS	INFORMATION	MATERIALS
Compose harmonies for given melodies in major keys. Describe the expressive effects of different figurations. Perform simple pieces while others follow the score. Listen for and discuss structure, expressive character, particular instrumental effects.	Play three-note chords (I and V) on instruments Handle simple arpeggio figurations of these chords. Identify individual instruments in an ensemble context. Follow a score with limited instrumentation, starting with piano scores, trios, quartets etc.	Define terms such as alberti bass and arpeggio. Name instruments of western/eastern origin. Give technical details and historical background. Use terms, eg. reed, embouchure, mouth-piece, valves, keys etc. Name relevant composers. Interpret technical signs and terms used in the scores.	Thackray, Creative Music in Education * Yorke Trotter Principles of Musicianship * Fiske, Score Reading, Bk 1 * Bach, Anna Magdalene Book Bartok, Mikrokosmos Port, The Lantern Song Book * Bartok, Concerto for Orchestra. Indian instrumental piece e.g. Pahadi Dhun, Raga Shree Handel, "Harmonious Blacksmith" Dohnanyi, Variations. on a Nursery Theme. Mozart, Horn Concertos. Mozart, Eine Kleine Nachtmusik. Local compositions : 红豆词 (The Dance of Life) 采桑子 - Kam Kee Yong Dayang Suan - Leong Yoon Pin
Identify more extended structures, perceiving elements of contrast and repetition. eg. Theme and variations, Rondo. Perceive effect of contrasted short movements through listening performing and composing.	Demonstrate longer spans of attention and memory and increasing control of compositional and technical devices.	Identify forms, composers and terms such as episode, decoration, coda, introduction.	

UNDERSTANDING	SKILLS	INFORMATION	MATERIALS
Compose short pieces choosing speed, levels of loudness and known rhythm patterns for unpitched percussion.	Read rhythm patterns such as 2/4 ♩ ♫ | ♩ ♩ 𝄀 3/4 ♩ ♩ ♫ | 𝅗𝅥. 𝄀	Identify crotchet, quaver, minim, dotted minim.	eg. Beethoven, 7th Symphony (Slow movement) Grieg, Wedding Day at Troldhaugen.
Recognise the expressive character of sections in specific pieces.	Identify longer binary and ternary forms aurally and from notated music.	Write the names of composers and their pieces studied so far. Give some limited biographical details.	eg. Grieg. Norwegian Dances Keyboard music of Bach, Handel, Purcell, Bartok, Schumann, Schubert, Beethoven, Songs from many countries.
Identify expressive qualities of contrasting timbres, eg. 'Shrill' woodwill, Sombre brass, 'warm string' tone. 'aggressive' percussion.	Discriminate between various instrumental groups played on records.	Name families of orchestral instruments and other general groupings. eg. Wind band, String orchestra, Swing band, bowed string group, plucked string group, of a Chinese orchestra.	eg. Messiaen, Et expecto resurrectione mortuorem; Gerhard, Concerto for Orchestra. Elgar, Serenade for Strings. Barber, Adagio for Strings. Britten, Young Persons Guide to the Orchestra.
Use classroom and orchestral instruments (and piano) to compose and perform pieces based on instrumental groupings.	Control instruments Demonstrate ensemble and conducting skills. Use graphic and conventional notations/for compositions and performances	Recall the names of relevant composers composers. Use terms like avant garde, ethnic music, timbre, texture.	eg. Penderecki, Trenody for the Victims of Hiroshima, Balinese Gamelan Music, Recordings of Chinese tunes Salaman, W Class in Concert * Picken and Port, Ancient Chinese Tunes * and pieces e.g. 趕牛 (Horse Cart) 瑤族舞蹈 (Dance of the Yao People)

UNDERSTANDING	SKILLS	INFORMATION	MATERIALS
Give sensitive performances of contemporary music written for the classroom..	Work in a disciplined manner in large ensembles. Display more refined control of instruments.	Interpret 'new' notational symbols such as : 	Self, New Sounds in Class * Dennis, Experimental Music in Schools * Pieces by such composers as Rands, Bedford, Dennis, Paynter.
Identify expressive character of major versus modal melodies.	Sight sing, play and write from dictation using all the notes of the major scales of C,G,D,F,B♭. Recognise Aeolian mode beginning on A,E and D.	Explain "major" and "minor".	Handel, Pastoral Symphony from Messiah. Brahas, Serenade in D 1st Movement.
Recognise 'stablising' effects of single and double drones and melodic ostinati.	Handle drones and one moving part above.	Name relevant composers and define terms such as drones and ostinati.	Tchaikovsky - Arabian Dance from Nutcracker Suite Indian Ragas (The Alap) Folk songs from many countries.
Recognise completeness or 'incompleteness' in music in relation to harmonic content.	Identify the point of change in two-chord songs. Distinguish chord I from V in the contert of a harmonised melody.	Use terms like triad, harmony, perfect and imperfect cadence. Employ the terminology I and V	Any songs requiring two chords for their harmonisation. eg. Clementine. Down in the valley. Turn the glasses over. Oxford Schools Music Books * Basic Goals in Music *

UNDERSTANDING	SKILLS	INFORMATION	MATERIALS
Recognise the effect of quicker notes on character of music. Identify military, lilting and other effects created by dotted notes,	Recognise and read such patterns as 	Use the terms:semiquaver semibreve, dotted note, etc	Dobbs and Fiske, Oxford School Music Books. (Senior Preliminary. I, II and III) Handel, For Unto us a boy is born (Messiah)
Invent answering phrases in $\frac{6}{8}$. Compose and perform short melodies in $\frac{6}{8}$ without and eventually with notation of rhythm and possibly pitch.	Recognise and use appropriate rests. Discriminate by ear and eye between 6 patterns such as: 	Explain the difference between compound and simple time.	Many folk and art songs.

UNDERSTANDING	SKILLS	INFORMATION	MATERIALS
Compose well-structured pieces using newly introduced rhythm patterns. Perform rhythm canons. Compose short pieces using major and minor as forms of contrast. Perform melodies in major and minor keys. N.B. It is not necessary to write all the pieces that may be composed	Demonstrate further grasp of rhythmic patterns in longer phrases. Hold an independent part (rhythm only). Differentiate between heard major and minor melodies, major and minor triads. Write short phrases from dictation using mainly step movements in relative minor to known major keys.	Use terms such as imitation, round and canon giving examples. Write out minor scales used so far Use the term harmonic minor and describe the scale structure. Explain the term relative minor Define in " accidental."	Renouf and Smith Approach to Music * Books 1 and 2 Folk songs Renouf and Smith Approach to Music * Book 1 and 2 Strauss. Also Sprach Zarathusa Schubert, Trout quintet Theme and Variations. Elgar, Enigma Variations (Theme, Variation III, Nimrod) Paynter and Aston, Sound and Silence. *

APPENDIX IV

Views of Some Northtown Teachers

Teachers were invited to provide written statements in response to a number of questions relating to the curriculum development project. Twenty two teachers accepted the invitation and thirteen replies were received.

Teachers 1, 2, 7, 10, 13 are specialist music teachers in First Schools.

Teachers 2, 6, 8, 9, 11 are specialist music teachers in Middle Schools.

Teachers 4, 5, 12 are non-specialist music teachers in First Schools.

Specialist teachers are those who have had some form of specialist training and have a major responsibility for music teaching in their schools.

No replies were received from teachers in the High Schools.

List of questions

1. In what ways are you finding the Curriculum Development Project useful?
2. Does having a 'communication system' for music teachers enable you to acquire relevant and helpful information?
3. Since the setting up of the project have you become more aware of current issues in music education?
4. Do you think the project has contributed to improved classroom practice? If so, in what ways?
5. Do you feel there have been opportunities for all teachers to be involved?

6. What specific criticisms would you wish to make of the project?

7. In what ways has the project bulletin 'Music in Northtown Schools' been useful?

8. What suggestions would you wish to make in connection with future policy?

9. Do you think a 'guideline' in the form of a 'syllabus' for schools in Northtown would be desirable, viable, helpful?

10. As you know, an important part of the project is the provision of in-service courses for teachers.

    (i) What sort of courses do you think are required?

    (ii) How far have you found courses during the past three years to be helpful and relevant?

    (iii) Any further comments and suggestions?

11. How do you respond to the suggestion of classroom research?

12. Please make any further comments which you think might be useful.

<u>In what ways are you finding the curriculum development project useful</u>?

1. I have had little responsibility for musical development and so have taken little advantage from the curriculum development panel, but I will endeavour to do so in the future. I know our 'specialist' has not contributed to the curriculum development panel and taken few ideas from their suggestions.

2. Mainly in the sessions where music teachers in the borough give their ideas as to how to convey different concepts in music.

3. Exchange of ideas, discussion among other teachers, input of new ideas.

4. Discussions useful for ordering our ideas on music education and classifying these ideas.

5. Various ideas on a theme are pooled, therefore many ideas are available to teach a particular area e.g. rhythm. Guidelines given as to how one can work through a particular theme and what one is aiming for.

6. No response.

7. As an ever-growing link with music teacher colleagues. Providing a wealth of teaching 'ideas' activities, etc.
It has clarified for me my rôle as a music teacher.
It has forced me to reflect on the attitudes and philosophy of my music teaching.
A great confidence booster.
Given me the opportunities to voice my own opinions in constructing the guidelines.

8. It provides an opportunity of meeting with other music teachers and this makes one feel less isolated. It has made me look at my teaching methods with a far more 'critical eye'.

9. I'm picking up ideas I can use in class.
It's interesting to know what others are doing not only in Middle Schools but also First and High Schools. It's also interesting to discover that what one does is often the same as what everyone else is doing (even if the approach is different)

10. Mainly for meeting other music teachers and the interchange of ideas.

11. Sharing - materials, ideas, problems, meeting others formally and informally.

12. It helps me keep abreast of current approaches. Stimulates me to try new ideas.

13. Contact with others teaching music giving help and support.
Sharing of ideas and materials.

Does having a 'communication system' for music teachers enable you to acquire relevant and helpful information?

1. (No response)
2. Yes.
3. Yes.
4. Not really. As one of the people who help to some extent in participating in sessions I find that we tend to give but do not normally receive much new information, except at this course and weekend courses.
5. Yes as one can approach a specialist when having problems or 'running dry'.
6. (No response)
7. Emphatically - YES - what was a fairly superficial acquaintance with colleagues has now blossomed into a closer working relationship with other music teachers and thus gained from their teaching experience.
8. Yes.
9. Yes.
10. Yes, very much.
11. Yes.
12. Yes.
13. Not enough people contributing - always some people having to provide the input.

Since the setting up of the project have you become more aware of current issues in music education?

1. (No response)
2. Yes.
3. Yes.
4. Very much so. I have read more and attended more discussion groups.

5. (No response)

6. (No response)

7. Yes. e.g. SMA contacts

Awareness of curriculum development

Gulbenkian report findings.

8. Not really.

9. Yes - just about.

10. No, because I already belong to the ISM which is very informative, but the project is useful in this way.

11. Without doubt.

12. Yes.

13. Yes.

Do you think the project has contributed to improved classroom practice? If so, in what ways?

1. (No response)

2. (No response)

3. For reasons given earlier. If somebody has found something that works, then someone else is more likely to try the same thing.

4. Yes. By helping teachers to plan and think about the musical activities that they teach. A lot of musical ideas and games we can all do, but it requires more careful thought to plan it as part of a structured programme.

5. Yes it has given me ideas and areas which I had not thought of.

6. Don't know.

7. Yes - I'm much more aware of the aims, content and general planning of music lessons. Coping with the accountability that faces us in music education. It has sharpened my own critical faculty in evaluating the material I bring to children,

and the way I teach it.

8. Yes. Discussion with other teachers on various aspects of the curriculum e.g. rhythm, has made me look more carefully at the aims of my music lessons.
9. Yes. I have been able to widen my 'repertoire'.
10. Yes - it has probably made teachers more aware of content of lessons, and also self-evaluation.
11. Yes. Fresh ideas/approaches.
12. Yes. e.g. Through circulation of the Music Curriculum Reports and teachers attendance at meetings.
13. Yes - it has made me more aware of different aspects so that I am more conscious of how I am teaching.

<u>Do you feel there have been opportunities for all teachers to be involved?</u>

1. (No response)
2. (No response)
3. Yes.
4. Yes, most definitely but unfortunately only the same few take advantage of this.
5. Yes - due to the informal approach one doesn't feel inadequate.
6. Don't know.
7. Opportunities were offered to <u>all</u> teachers to join in the curriculum groups. After the initial enthusiasm many withdrew.
8. On the whole yes.
9. Yes.
10. Yes.
11. Yes.
12. Yes. There have been meetings for <u>all</u> teachers interested.
13. Yes in so much that the meetings are advertised in the Bulletin

and reminder letters are sent and reminders are given out at all meetings but teachers have many after school commitments especially music teachers.

What specific criticisms would you with to make of the project?

1. (No response)
2. (No response)
3. None so far.
4. (No response)
5. Some of the terminology used is not always explained.
6. (No response)
7. Only the lack of support of many teachers. It has been left to a few to generate ideas and keep the group alive. Had more people continued to come to the meetings, the shared experiences, views, research, etc. would have been 'richer'.
8. I hesitate to criticise the very worthwhile work that has been done so far. However, I sometimes feel the project has become 'bogged down' in detail and too much educational jargon.
9. Insufficient teachers making their own contribution, without fear of criticism, due to inflexibility of dates of meetings. i.e. dates should be on a rotational basis. They're supposed to be - but aren't.
10. (No response)
11. Cannot always finance specialist lecturers.
12. (No response)
13. Not enough people seem to want to have the time to get 'very' involved and so 'areas for investigation' have not got off the ground e.g. books and literature, resources, new music, etc. - which is rather a shame.

In what ways has the project bulletin 'Music in Northtown Schools' been useful?

1. (No response)
2. Very good for finding out what has been discussed at meetings I was unable to attend.
3. It is useful to read through these bulletins and collate all your ideas collected from the workshop and discussion sessions. Also to find out information.
4. As a calendar, excellent - a lot of individual staffroom sheets tend to get lost. As a report on activities and games, again much appreciated.
5. It has been a point of reference containing ideas which have been tried by practising teachers. Comments have been honest, teachers indicating areas which have not been successful. Up to date information on courses.
6. (No response)
7. It has provided detailed reports of events which might otherwise have become blurred. It has given any music teacher the opportunity to make public his/her views, ideas, etc.
8. As a reference most useful.
9. It has alerted teachers to what is going on and many activities of which they would be unaware.
10. Reminders of musical games which I had forgotten and reports of meetings which I have been unable to attend.
11. Channel information.
12. It can be discussed at staff meetings in connection with drawing up revised syllabuses.
13. Keeps people in touch.

What suggestions would you wish to make in connection with future policy?

1. (No response)
2. (No response)
3. None in particular. As many workshop sessions as possible.
4. (No response)
5. Continuation of informal meetings. Further ideas to refresh teachers.
6. (No response)
7. A continuation of teachers meetings to demonstrate their music teaching and exchange of views, etc. A 'living' curriculum prject group.
8. Fewer meetings. I would like a catchment area meeting involving First, Middle and High Schools with the Music Adviser in the chair. Many problems concerning e.g. liaison, dropping out at High School level, could be discussed and some constructive change in policy might result.
9. (No response)
10. (No response)
11. Not more than two meetings a term. Alternate lectures from 'outsiders' with self-help meetings.
12. Continue what we are doing.
13. More co-ordinators that are committed and have time to contribute.

Do you think a 'guideline' in the form of a'syllabus' for Northtown Schools would be desirable, viable, helpful

1. A syllabus as a guideline would be useful, but an individual teacher should be able to devise his/her own work relevant to that schools particular needs and problems.

2. Yes - very helpful.

3. Yes, as long as it is not too rigid and dictatorial.

4. Yes. Yes. Yes. Several teachers in my school have made a genuine attempt to try out ideas in the bulletins.

5. Yes, if the format was similar to that of the bulletins.

6. Helpful if kept to a policy statement.

7. I don't like the word 'syllabus' - it sounds to finite, dictatorial, etc. Guidelines yes. They should contain a wealth of practical help - examples, resources, ideas. Advisory not compulsory.

8. Helpful to someone new to the borough or new to teaching.

9. Might be useful, is not essentially desirable and probably not viable. An 'ideas' bank could be useful.

10. Helpful.

11. Definitely yes.

12. Very definitely.

13. A guideline is felt to be useful, as schools are being asked to provide such a document and doing so collectively would seem to be helpful and supportive. So long as they are general, flexible and adaptable to individual school situations.

What sort of in-service courses do you think are required?

1. Teachers demonstrating particular aspects of music as tried with their own children. Lectures by experts.

2. (No response)

3. As we are already having with emphasis on the practical rather than the theoretical.

4. I think that the need has already been anticipated.

5. Informal courses giving various ideas which 'work' in the classroom situation.

6. Ideas and materials.

7. A series of lectures possibly given by specialist teachers as well as involving music education experts.

8. Course to improve teaching skills.

9. Many of the good ideas arising do require 'teach-ins' in order to give confidence.

10. Similar to the courses we have had this year.

11. Informing - as in the case of the Gulbenkian Report. 'Ways into' appreciating music for children.

12. Courses involving practical suggestions and active participation. Good to hear what other teachers are doing.

13. Evaluation of teaching. Evaluation of childrens progress and how to record this. Investigations into areas of interest to a particular group of people e.g. listening to music and related activiti- speech canons and different ways of using them.

<u>How do you respond to the suggestion of classroom research</u>?

1. Rather apprehensive at the prospect but I can see that it could be a stimulant to greater experimentation and achievement.

2. Apprehensive - but willing to try it.

3. Unfavourable.

4. Probably very useful. Would be willing to participate.

5. My staff on the whole would not like their lessons to be observed. They are happy to pool their ideas and send them to a centre.

6. Cautiously.

7. Yes (guardedly). The personality factor must be considered. Some teachers may be very intimidated by the critical presence

of an observer. While accepting that evaluation if vital - I do think that many teachers would feel that they'd regressed to a teaching practice situation.

8. (No response)

9. Not too keen. Not all music teachers are of the extrovert variety and while perfectly natural with a class become less so when an intruder (even a friend) is present. I don't think this is necessarily lack of professionalism but mere human nature.

10. Classroom research is a good idea, especially between colleagues, as opposed to 'office-teacher' situation. The informal situation would be ideal.

11. Would hate to be observed but would be pleased to be 'forced' to look more closely at my own procedures.

12. I don't personally feel any great desire or in a strong position to embark on this.

13. Great, nasty experience - just done a little.